

17 DECEMBER 1966 2s 6d

london life

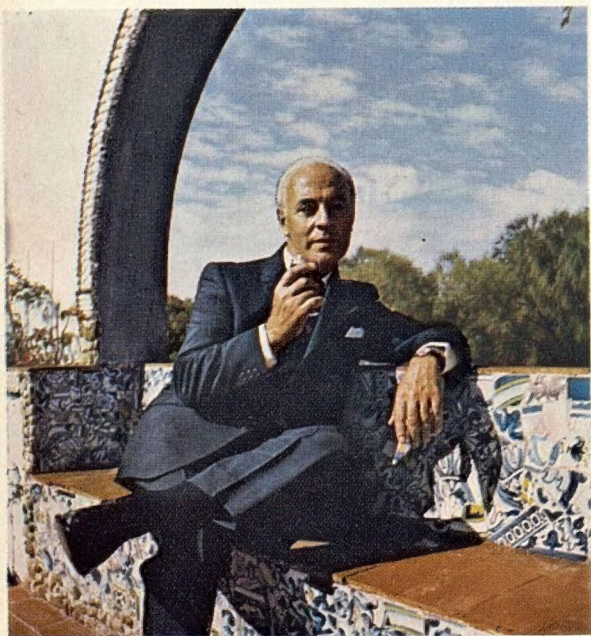
WHERE TO GO — AND WHERE TO PARK IT



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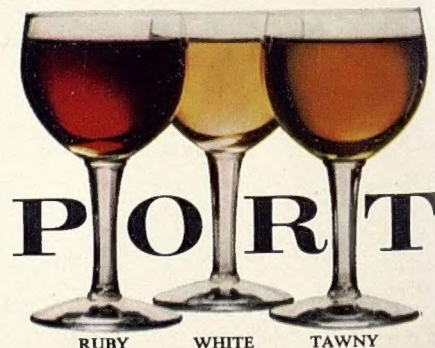
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Don't canonize port. Drink it. It's more fun. Make your Christmas bottle the first of many bottles throughout the year.



LONDON LIFE

Editor Ian Howard. Deputy Editor David Campbell. Copy Editor Roger Baker.
Production Editor Patrick Brangwyn. Information Editor David Quinlan.
Fashion Editor Sarah Drummond. Diary Editor Jeremy Harrison.

INCORPORATING THE TATLER

Christmas comes crowding in this week, and London at this time often baffles residents and visitors alike. There seems to be so much to do and see, but the problem is how. This week *London Life* helps to sort out the problem with a map of central London, showing where to park your car, plus ideas about where to go when you've parked it. Just to show we are not totally hooked on the Christmas peg, we got Val Guest, co-ordinating director of the film *Casino Royale*, to reveal

WHAT'S IN LONDON LIFE



This is Regent Street (pictured by Colin Smith), all set for the Christmas festivities. How to solve the parking problem over Christmas, and things to do - Page 28

Val Guest, director and writer of the last section of *Casino Royale*, probably knows as much about the film as anyone else. The work, play, sweat and tears - Page 12

Rohan McCullough is the second late teenager chosen by Royal photographer Godfrey Argent to represent the "Prince Charles generation." Her life and ambition - Page 16

even more secrets of the entertainment mystery of 1966 and what promises to be the entertainment bombshell of 1967.

On Thursday (15 December) the Covent Garden opera season opens at last, with the long-awaited new production of William Dexter of Berlioz's opera *Benvenuto Cellini*, with Nicolai Gedda in the title role. A spectacular evening is confidently expected. On the same evening a revival of Frederick Lonsdale's play *On Approval* - all about a trial marriage - comes in to the Garrick Theatre with Michael Denison and Dulcie Gray.

Special shows

Six shows specially designed for Christmas open this week, including a bizarre-sounding show at the Hampstead Theatre Club called *The Ballad of the False Barman*, written by novelist and painter Colin Spencer. It's all about the corruption of innocence. For the still-innocent there's the spectacular Palladium pantomime opening on 20 December, and *Peter Pan* opening on 16 December, at the Scala.

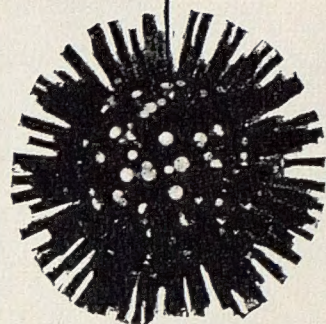
Carol concerts

On 18 December there are carol concerts at the rival halls - Royal Festival and Royal Albert. On the South Bank it is the Goldsmith's Choral Union with carols for choir and for the audience. Along Kensington Gore it's the Alexandra Choir and the Proctor Orchestra at 7.30 pm and in the afternoon at 2.30 pm the Bach Choir with the Jacques Orchestra. For lovers of Indian music: a special concert given by Damodar Wadegaonkar, a solo tabla player - Mahatma Gandhi Hall, 8 pm, 17 December.

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How to give London Life for Christmas - see page 54



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A WAVE FROM THE CHRISTMAS STARS

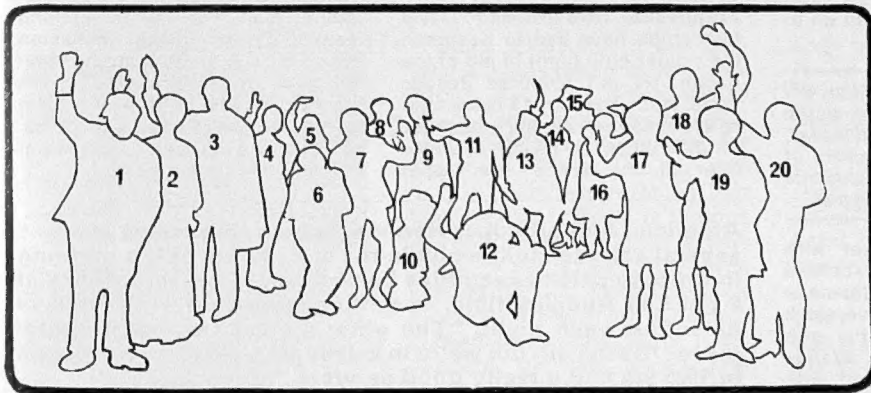
Christmas in the theatre this year is more than usually varied. There are a number of musicals that, though not primarily intended for seasonal entertainment, are quite suitable for holiday hi-jinks. *Man of Magic* is one; once a trip to the illusionist was considered an integral part of Christmas.

There are few around these days, but this year, at least, one can be seen on the stage. And then the Unicorn Theatre Club is showing a number of old and new plays designed for children, including a reprise of *Circus Adventure* at the Hampstead Theatre Club during the afternoons and *The*

Three Wishes at the Yvonne Arnaud Theatre in Guildford. For pop lovers, Brian Epstein presents Georgie Fame, Cat Stevens and Julie Felix for a short season at the Saville Theatre, and pantomime addicts will have to go out of central London for the fairy queens and demon kings—

when they have seen, that is, *Cinderella* at the Palladium and *Give a Dog a Bone*. Bernard Miles is giving his Long John Silver at the Mermaid, and Roy Kinnear is the Baron Bolligrew at the Aldwych.

Photograph: on stage at the Theatre Royal, Drury Lane, by Peter Mitchell.



WHO THEY ARE...

1, 2, 3: *Man Of Magic*, Piccadilly Theatre. The story of Houdini, with authentic illusions. Stubby Kaye plays the agent; Judith Bruce is the show-girl wife; Stuart Damon the escapologist. 4, 5: *The Land of Green Ginger*, New Arts Theatre Club. Noel Langley's new play about the son of Aladdin. Laurence Kean and Rosalind Ross. 6, 7: *Toad Of Toad Hall*, Comedy Theatre. Richard Goolden as Mole, and Martin Friend as Toad. 8, 9: *The Thirteen Clocks*, New Arts Theatre Club. A British première of the musical version of James Thurber's fairy story. David Courtland and Edgar Wreford. 10: *The Sooty Show*, May Fair Theatre. This is actually a larger-than-life model of Sooty himself—the real Sooty being out of town when the picture was taken. 11, 12, 13: *Give A Dog A Bone*, Westminster Theatre. Ivor Danvers, Ronnie Stevens (who is the dog himself), and Sandra Michaels. 14, 15, 16: *Peter Pan*, Scala Theatre. Julia Lockwood plays the title role for the fourth time, Ron Moody, Mia Martin. 17, 18, 19, 20: *Hello Dolly!* Theatre Royal, Drury Lane. Jill Martin, Gordon Clyde, Sylvia Tysick and Bernard Spear.

THE Greater London Council is trying to improve its internal security which in the last 12 months has allowed £1,479 worth of books, employees' private possessions, and the TV set from the Members' Reading Room to be pilfered from the County Hall building in Waterloo.

Now another case has come up – the theft of an electric fire from the office of the chairman of the Parks and Smallholdings Committee, Mrs Peggy Jay, about a fortnight ago. This latest haul must put the total up to about £1,486.

A spokesman pointed out how difficult it is to stop this sort of thing happening, and added: "How do you know if someone has a right to take a TV set or a fire or not? If you saw two men walking away from a neighbour's house with a TV set, would you bother to think that they might be stealing it?"

Following Aberdeen-Angus' outstanding success at Smithfield this year, they have also swept all the inter-breed championships at the world's biggest livestock event – The Chicago International Livestock Exposition.

Out of Britain but still in the sterling area – that seems to be the answer for Max Waters, 20, and Kenneth Barr, 26, who set off from Cadogan Pier last Friday for Malta. They went in their 65-foot, two-diesel-engined motor cruiser, which they intend to hire out when they arrive. "We may not be the first to get there now the currency restrictions are in force," says Max Waters, "but we have a lot of ideas for the place that nobody else seems to have thought of." He is setting up a discotheque, while Kenneth Barr hopes to open a theatre.

Gaye Brown, the 24-year-old convent-educated actress who is playing Maggie, a big, brassy showgirl in *Man Of Magic*, has no more than a few bruises to show for having her leg amputated each

INSIDE LONDON LIFE

The Master of the Butchers' Company, **Mr Samuel H Franks**, presents the traditional Boar's Head to the Lord Mayor **Sir Robert Bellinger** on Monday 19 December. **Robin Dixon**, bobsleigh champion son of **Lord Glentoran**, has bought a Queen Anne house in Buckinghamshire. **Edward Halliday** has finished his portrait of **Lord Ritchie of Dundee**, the past chairman of the Stock Exchange Council, which will hang in the Stock Exchange. **Jonathan Miller** is to direct a special TV production of *Don Juan in Hell*. **George Brown**, the Foreign Secretary, hopes to get an Arts Council grant restored for London's Harlequin Ballet. **Princess Margaretha** of Sweden, married to **Mr John Ambler**, drew the raffle at the charity jewel auction at Asprey's on Wednesday 7 December, and the **Hon Angus Ogilvy** paid £170 for a set of Churchill Commemorative Medallions. **The Hon Lionel Chevrier**, Canadian High Commissioner, and **Mme Chevrier** and the Swiss Ambassador, **M Beat de Fischer-Reichenbach** and **Mme Beat de Fischer-Reichenbach** have taken leave of the Queen on relinquishing their London posts. **The Rev Joseph McCulloch**, rector of St Mary-le-Bow, is planning to take 30 people on a 15-day visit to the Holy Land next May. **Egon Ronay** is looking for hotel and restaurant inspectors – "No playboys please," he insists. **Danny La Rue** turned up at the party given by rival drag artist **Ricky Renee** to celebrate the opening of his new club in Russell Street, Covent Garden.

guillotine. But apart from a few bruises I'm still in one piece."

Old customers at Maples, the traditional Tottenham Court Road store, have been shaken by the introduction of a new furnishing boutique in the foyer. The boutique, selling everything from purple-topped tables to multi-coloured hessian bedspreads, is run by Brian Smith, the owner of Trendsales, who has come to an arrangement with Maples. Says a Trendsales spokesman: "The regular customers walk in, stop dead, look startled and rush on to the traditional sections."

The Queen and Prince Philip will attend a Christmas service at the Temple Church on Wednesday, 21 December, with the Masters of the Bench, barristers and students of the Inner and Middle Temples.

Harry Pack – an ex-boxer with over 200 amateur fights behind him – has taken over as licensee of the Noble Art in Haverstock Hill. The Noble Art is the pub with a gym where Billy Walker trained for his recent fight with

Grosvenor Street premises of Leonard, the hairdresser.

Members of Eric Steiner's Pair of Shoes Club in Mayfair can now have a bit more than a sandwich to help them lose their money gracefully. The restaurant, which had been closed for six weeks while the kitchens were being reorganised, now has the services of pianist Roy Budd. In a letter to members Eric Steiner said of the restaurant: "The food is shocking, but the prices are high."

Christine Foyle has invited a 28-year-old jewellery designer George Weil to stage an exhibition of his jewellery, paintings, sculpture and illustrated poems at her Charing Cross Road Gallery next month. One piece of sculpture on show is returning to the Charing



Cross Road after nearly 11 years. Entitled *Warrior*, it was thrown out of the St Martin's College of Art when Weil thought he knew more about art than his tutor, and said so. Since then it has accommodated a bird's nest in his mother's Hampstead garden.

The Chelsea Arts Club, which has been a male preserve since 1891 and has just opened its doors to ladies, will probably not take more than 100 of them. The total membership is in the region of 400, and the committee is expected to allow the ladies to push it up to 500, although male members will still be welcome. Following **Antonia Yeoman**, the *Punch* artist and first lady member, another 23 were admitted in the first fortnight. There are expected to be 50 ladies using the club by the New Year.

Charles Pannell's Ministry of Public Building and Works are not used to supplying people with Christmas presents, but they have received a request from a Leytonstone man for 40 ten-shilling season tickets giving admission to some 600 ancient monuments all over Britain. He says in his application that he is giving them to all his friends for Christmas. This is the largest single order the Ministry have ever had.

Ray Patterson. Now that so many well-known boxers train at the pub, 52-year-old Mr Pack has every hope of turning the Noble Art into the complete boxer's haunt.

"Mr H Austin from West London discovered that one sleeve of his new St Michael Terylene/cotton shirt had no buttonhole. He sent it back to St Michael House asking if it had any rarity value." – St Michael News.

Francesca Roberti and **David Luscombe** have had to postpone their night-club night in aid of the Italian Art and Archives Rescue Fund, from Tuesday 15 December to Wednesday 4 January, because of difficulties in laying a dance floor at the scene – the Upper

American film producer Herman Cohen, who needs to make several calls to Hollywood in the early hours of the morning in order to catch executives before they leave their desks at 6 pm Los Angeles time, is getting impatient at the delays he suffers each night. "The other night an operator apologised: 'Sorry, sir, but we're in a declining country. Now back in 1925 we had a really good service'."



night by **Stuart Damon**, who plays Houdini. This trick was one of Houdini's greatest illusions. Says Gaye: "It's a very clever trick. Stuart Damon cuts a cabbage in half and then puts his leg in the

ARRIVAL PLATFORM

By JEREMY HARRISON

Friends' recipes in new cook book

Lady Maclean, wife of author and Tory MP Sir Fitzroy Maclean, is spending a week or two at their Belgravia home. "I normally come down from Scotland four or five times a year," she says. But this visit is a bit different. It marks the publication by Collins of her first book—*Lady Maclean's Cook Book*.

"Forty-five per cent of the recipes in the book are mine," says Lady Maclean, "and the others are from friends whose

food I have particularly liked in the past." Lady Maclean finds more time for writing now that her children are grown up, and her other main interest is the small hotel which she and her husband own in their home village of Strachur in Argyll. She has just come on to the Foyle's lecturing list, talking on travel and hoteliery. "I would like to do another cook book, either on diplomatic cooking or French cooking," she says.



A long way from those tea parties

Making his first solo folk-singing performance in this country at the Royal Festival Hall on Saturday 17 December, Theodore Bikel, singer, actor, composer, author, lecturer, politician, satirist and raconteur, is to some extent home again.

"I lived in St John's Wood for eight years," he says, "when I was at RADA—actually I think it did me a lot of good. I used to give Sunday afternoon tea parties." It was

while he was in London that Sir Laurence Olivier spotted him and gave him a part in his production of *A Streetcar Named Desire*. Bikel does not find his vice-presidency of the American Jewish Congress, his vice-presidency of American and Canadian Actors' Equity, or his work for the Democratic Party harmful to his acting. "I just apply myself to whatever is at hand," he says. "I don't suffer from schizophrenia."



Talking: it's good for the voice

Kerstin Meyer, the Swedish mezzo-soprano, here to sing in Berlioz's *The Trojans* at the Royal Festival Hall, is taking the chance of finishing off her Christmas shopping while she is at the Carlton Tower. "I like to do my shopping abroad," she says, "it's far nicer than doing it in the shop round the corner in Stockholm."

Her main problem in London at this time of the year is guarding her voice. "One always has to be very careful,

she explains, "because flying from one country to another is very taxing, especially for the voice. The trouble is that the slightest cold, that would hardly affect anybody else, puts me out of action for weeks."

"I have a lot of friends in London," she adds, "but I have been rehearsing so hard that I have had to be very quiet in the evenings—I just talk a lot. That is very good for the voice."



English girls are so appreciative

Hugh O'Brian, actor and playboy, has taken a flat in the King's Road for a few weeks while he is here filming *Dial M for Murder*, in colour, for American TV audiences, and in black and white for British viewers. Mr O'Brian is famous as the man who played Wyatt Earp—"during that time I was limited to six years peering out from underneath a horse."

Now he is financially independent he can travel and choose his own work. "I've

only been home to Hollywood for 13 days this year," he said. "I'd like to go back for Christmas and make it 20 days—it would make it worth while heating the place." But until then he is quite happy where he is. "I love London," he says, "and I'd like to live and work here for a while. I love English girls; they are so appreciative when you take them out. I just like sitting and watching all the birds go by up and down the King's Road."



morning



noon



& night
SPECIALITY
HOUSES

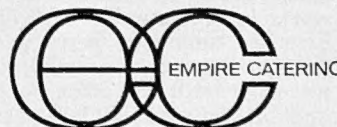
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With a bare half-dozen shopping days still to go before Christmas, central London is likely to be almost impassable. However, to make circulation and parking easier for late shoppers, the authorities have made every possible effort to improve access to the main shopping areas. (See *London Life* map, page 28).

Motorists leaving London by the **M4** should note that the erection of lamp columns on the central reservation will involve the closure of the westbound fast lane in $\frac{1}{4}$ -mile stretches at a time between the **Chiswick flyover** and the **London Airport interchange**. On the outskirts of London, also, the construction of a roundabout on the **A232 at East Croydon** is likely to cause heavy delays. More delays and local diversions at Croydon, will be caused by cable-laying on the **A222**.

In London itself, north of the river, traffic moving northwards along **Highbury Grove**, **N5**, will be diverted between **St Paul's Road** and **Grosvenor Avenue** because of bridge works. Sewer works will slow the flow of cars at the junction of **Lower Clapton Road** and **Downs Road** in **E5**. The stretch of **Finchley Road**, **NW3**, between **Swiss Cottage** and **Langland Gardens**, is currently being widened and improved, and roundabouts are being built at the junction of **City Road** and **Old Street**, in **EC1**, and at the junction of the **North Circular** with **Chingford Road**, in **E17**. Subways are being built under **Marylebone Road**, near **Cosway Street** in **NW1**, and at the intersection of **Watford Way** with **Tithe Walk**, in **NW7**. Movement in all these areas is heavily restricted.

South of the river, the erection of a footbridge at **Borough High Street**, by **London Bridge station**, in **SE1**, will restrict traffic flow. Sewer works in **Peckham Road**, **SE15**, between **Bellenden Road** and **Camden Grove** have necessitated the closure of some turnings off the road. Waterworks in **Jamaica Road**, **SE16**, at the junction of **Abbey Street**, are affecting circulation.

ROBIN DOUGLAS HOME



... The columnist who is often controversial,
often amusing ... always intensely readable

I AM being haunted by one peculiarly sinister guilt complex. I suppose it started when I read in the papers that an Egham housewife had given the kiss of life to her goldfish. A few days later, in another paper, I read that a Surbiton businessman had given the kiss of life to his dog. Some subliminal fomentation must have started because, when a few days later I read that a Belgravia masseuse had given the kiss of life to her budgerigar, my id, ego and super-ego all started doing what seemed like a non-stop eightsome reel together inside my head.

The result? Listlessness, no appetite, Bloody-Marys for breakfast, and other symptoms it would be indelicate to describe in print. A quick National Health psychiatric diagnosis revealed a newly born, absolutely Titanic guilt-complex, which, given its head (or rather mine), could destroy me body and soul.

Expiation kit

The cure? Expiate it—fast. So I spent hours closely watching my do-it-yourself expiation kit of 15 goldfish, three dogs, and 105 budgerigars. I love them all and would hate to see any of them die. But after noting their pink mouths, sharp beaks and hairy, slobbering lips, I had to admit that in spite of my profound affection nothing would induce me to give any of them, however close to the cold waters of the River Styx, the kiss of life.

Can you wonder that forces of guilt were surging round my blood-stream at the revelation that I was physically impotent to indulge in a piece of lip service that housewives, executives and masseuses seem to take in their stride and even enjoy?

I rationalised it down to some Freudian fear of the animal kingdom. Probably just before I was born my mother had been indecently attacked by a randy poodle,

parrot, eel or something.

Well then, let's take humanity in general. Now I don't know about you, but I don't think one could kiss anyone at any time one hadn't sort of, you know, been introduced to, well, socially. After all, I mean, damn it, even the Egham housewife had been socially introduced to her goldfish.

So that left the people I knew. Now I can't say with honesty that I have had much experience of kissing men. The only time the chance arises is when I meet show-biz chaps like Sammy Davis Jr, Laurence Harvey or Peter O'Toole, who all dispense with the conventional hand-shake and indulge instead in greeting with a kiss on the cheek. Their warmth is always—literally—touching, but I find that after each meeting I break out in a rash and have to dab blobs of Nivea on my face before going to bed. (Honestly, I don't know how any woman's complexion stands up to a good old prolonged necking session with a man who hasn't come absolutely piping hot from his Remington.)

But as for lip-to-lip stuff, again total impotence prevailed as far as men were concerned. Then how about the women I had met? Here, surely, was the purgative.

His passion

There was only one eligible contender: Vanessa Redgrave.

But that raised further problems. As you probably know, that Puck of the Swinging '60s, Bernard Levin, has been publicly singing his passion for Vanessa for years, in such explicit terms that by comparison Napoleon's letters to Josephine read as innocently as the minutes of a Women's Institute meeting. And Bernard is a fellow I count among my friends (and believe me I always am counting them, in the same way as Jim Callaghan counts the gold reserves—and both go

down each month). Undoubtedly, if I were to give Vanessa the kiss of life, I would be a marked man. Within hours, all my vital organs would be punctured by a flight of ballistic *Daily Mail* pens, their ball-pencils dipped in green cyanide. No gratitude—only the blind jealousy of the cuckolded.

Embarrassed

It so happens that Vanessa and I had a talk about this and she said (shut up, Bernard—if you want to say anything, say it in the *Daily Mail*) ... to go on before I was so rudely interrupted, Vanessa said she had been rather embarrassed by Bernard's paragraphs of passion (Bernard, if you interrupt again, I will fix up a séance and get on to Carl Petersen and find out where he got that big, black, hairy spider he sent to Bulldog Drummond) and that she had nothing against him mentally, fascinating conversationalist and all that, but that physically (Bernard, I've warned you) he was only 4 ft. 10 in. in his socks, not that she ever wanted to see him in just his socks, and that she was 5 ft. 10 in. in her stockings, not that she ever anticipated letting him see her just in her stock—(Oh, all right then, Bernard: Yes, Lugers at dawn on Hampstead Heath. But I warn you: I'll have Lord Dillhorne as my second, and he's a very good shot. So even if you get me with your first shot ... who said anything about Queensberry Rules? All is fair in love and war, remember? And this is both ...)

Obviously, rosy-fingered dawn on Hampstead Heath to the accompaniment of loaded Lugers, Lord Dillhorne and Levin could be one traumatic way of purging my guilt. But hold it—supposing, after the flurry of shots, I was confronted with a wounded Lord Dillhorne and a wounded Levin and had to give them the kiss of life? What then?

My next psychiatric appointment is fixed for Tuesday.



BROWSING THROUGH THOSE DECISIVE BATTLES

Lord Montgomery browses through a copy of *Decisive Battles of World War II: The German View* at the Greenwich Book Shop recently opened by Nigel Hamilton, son of C D Hamilton, editor of the

Sunday Times. "When I moved to Greenwich, I asked a policeman where the nearest bookshop was," said Nigel. "He told me that Greenwich had everything except a bookshop, so I decided to open one my-

self. I found just the right place beside the *Cutty Sark*, and set up shop with my wife, Hannalore." There, Nigel and his wife were visited by Monty, who explained: "I've known Nigel since he was a

little boy, so I thought I'd mosey along and take a look at his new shop." When Monty left he carried with him a much more lighthearted volume—*Third Girl*, by Agatha Christie.

BACKGROUND

ESPIONAGE

GERALD Brooke, the London lecturer serving five years hard labour in Russia, will most likely be home with his wife for Easter. The Russians have failed in their manoeuvre with Brooke. They arrested, tried and sentenced him purely as a key to effecting the release from British jails of two of their most experienced spies, Peter and Helen Kroger.

Their tactics with Brooke were identical to those adopted with London businessman Greville Wynne, who was finally swapped for master spy Gordon Lonsdale, the Krogers' chief, and head of the Portland Spy Ring.

But Britain stood firm over Brooke, and adamantly refused to consider releasing the Krogers. Russia stepped up pressure on the 28-year-old lecturer who, in security circles here and in Russia, was viewed as more a fool than a villain.

He was no spy. When arrested, on a visit to Moscow, he was charged with subversive activity against the Soviet Union, by introducing to Russia bundles of anti-Soviet pamphlets. When Britain made it clear there was to be no deal involving the Krogers, parcels to Brooke were stopped. His visits were curtailed. Access to Miss Agnes Wood, British Consul in Moscow, was denied.

Moscow again put out feelers over the Krogers. These were again rejected, the British Government being aware that, if they agreed to yet another swap any Briton visiting Russia might be arrested on trumped-up espionage charges and jailed, to be kept "in storage" for another exchange with Russian spies who might be caught here.

But, undoubtedly, things are beginning to move in Brooke's favour. Last week, he saw Miss Wood in Moscow, following Foreign Secretary George Brown's Russian visit. And the current mood in Whitehall is that, after Premier Kosygin visits London in February, enough time will be allowed to

elapse so Russia can release Brooke—probably around Easter—without showing too many signs of a climb-down.

TELEVISION

HOW did David Frost persuade Ian Smith to appear on his television programme on Friday night? It was quite simple, really. A couple of telephone calls, a cable and a programme editor flown out there to "badger" Smith finally enabled the Frost Report to scoop all other television news programmes on any network.

Three weeks ago David Frost suggested at a programme meeting that Ian Smith should be invited to appear. Editor Mr Bryan Fitzjones telephoned the Prime Minister's office in Salisbury and spoke to his information officer Mr Williams, a fellow Welshman. The two of them got on well. The Frost team followed up with a cable, which Smith answered saying he would appear, but on certain conditions.

This, of course, was pre-*Tiger* talks, and the Frost team were unable to get near him for some days—he was busy.

Meanwhile the news that Smith had agreed to speak to Frost leaked out and newspapers both in Salisbury and London carried stories. "Somehow it got out before it should have done," a programme official commented.

When Smith went aboard *Tiger* to meet Mr Wilson, Mr Fitzjones was flown to Salisbury to wait the Rhodesian Prime Minister's return. He spent a week at the Ambassador Hotel hoping to nail Smith for the programme.

This included just sitting around idly waiting for something to happen in the Prime Minister's office; but after the *Tiger* talks Smith was involved in cabinet meetings and chaos.

Then came Fitzjones's chance. Smith finally agreed and a small party drove out to Salisbury television station where Smith, set up in a small studio, was filmed speaking into a microphone to David Frost. A land line was used to relay the transmission, and so

were special sound amplification effects. And had the film arrived in London in time, viewers would have seen Smith's face as he actually spoke, but it didn't, so they made do with stills.

As for Frost himself: he is known to be very anti-Smith, which perhaps explains the sharp pertinence of his questions during the interview. Frost was "most excited" by the interview, and indeed, the response. His programme has received requests from throughout the world, for transcripts of the interview.

He believed the interview brought out the real man in Ian Smith, and showed him to be merely a pawn in the proceedings. Frost has nothing but praise for the Government in their reaction to the Frost interview, despite the view expressed by some newspapers that Wilson was annoyed at its taking place.

Said Frost: "People seem to have found that evening, the programme told them something about Ian Smith. That's what we hoped it would do."

ART

MR TOM MONNINGTON, 63-year-old newly appointed President of the Royal Academy, is attacking his coveted task with vigour. Since his narrow election win over the two other contenders, Mr James Fitton and Professor Carel Weight, Mr Monnington, an art teacher and trustee of the British Museum, is busily applying himself to the task of improving the display of pictures in the galleries.

In addition, he hopes to engineer a break in the Academy's 200-year-old tradition of refusing to admit women to its social functions.

Mr Monnington, married with two grown-up children, lives at picturesque Groombridge, near Tunbridge Wells, Kent. He told *London Life*: "I would like to see rooms exhibiting pictures open all the year round, although this requires time to do; and I feel there are many artists worthy of display in our galleries who should be given the oppor-

tunity. Unfortunately this creates problems, because so many are tied up with dealers and suchlike."

Mr Monnington is not too happy about expending time and energy in social functions. "I think there are too many official functions," he said. "I like people, but in the home and at close quarters, not all dressed up. There is a lot of important work to do, and the socialising is not a thing I look forward to, but I shall have to put up with it."

"About women, I feel it is absurd to stop eminent women—great artists some of them—attending the Academy's annual dinner and other such events. If you ask me it's bonkers when we exhibit their paintings."

"If I succeed in breaking the ban it will be a very necessary departure from tradition."

Before pushing through this particular reform Mr Monnington has to get the permission of the Royal Academy Council and Assembly. "They will have to agree first. We are a very democratic organisation."

His chief aim, though, is to improve what he calls the "good public service we give" by helping painters and sculptors to bring their work before the public.

At the age of 27 Mr Monnington was elected as an Associate of the Royal Academy—one of the youngest to achieve the distinction. He was elected a Royal Academician at 35, a feat only equalled by artists like Millais and Thomas Lawrence.

Mr Monnington won the Rome Scholarship from the Slade School when he was 21 and gained his first important commission—a panel for St Stephen's Hall, Westminster. He has also a mural in the Bank of England depicting the drama of a rise in the Bank Rate.

BOOKS

CITY police constable Don Rumbelow is writing a book on the 1911 Houndsditch murders—the last mass killing of policemen in this country before Shepherd's Bush. The book, which will be

THE FACTS BEHIND THE NEWS

called quite simply *The Houndsditch Murders*, will cover the whole story from the killing of the two policemen in the City, to the Sydney Street Siege conducted under the eye of the Home Secretary, Winston Churchill.

Don Rumbelow, apart from normal duties in the City, runs the Black Museum at the new City Police Station in Wood Street. His talents were discovered a few months ago by Gerald Frow who runs the Horseshoe Wharf Club in Upper Thames Street with his wife Sally Miles. Rumbelow wrote them a revue about crime and punishment called *Lobsters and Bowmen*. Now, as well as his book, he is working on another revue for them about the Russian revolution.

Gerald Frow admits that he was surprised to find a policeman capable of writing for the stage. "It makes you feel much happier if you have to argue with them about a parking offence," he says.

Rumbelow, who is 26 and has been in the police for the past three and a half years, has no idea how soon he will finish the *Houndsditch* book. "It all depends what else I come across," he says, "because every time I solve one problem on it I seem to come across another."

SERVICES

BY 1970 BEA will have spent 3½ million pounds on equipping their fleet of 37 Trident jetliners with "blind" landing systems. Aircraft being diverted because of fog will be a thing of the past.

For some years now BEA, in conjunction with Hawker Siddeley and Smiths Industries, have been developing and testing the system on a Trident. It will be the first airline in the world to have the equipment in everyday use.

Recently BEA chief executive, Mr Henry Marking, travelled to London from Malta, but his aircraft was diverted to Manchester through fog. The airline had been testing the new system in a Trident at London airport

that day, and the 88 seater was sent to Manchester to collect Mr Marking.

With him aboard as sole passenger it made the return journey and landed safely in thick fog—the only aircraft in operation at London airport that day.

He said: "The landing was perfect. From the passenger's point of view it could have been made in clear blue skies. This will mark a new era in air transport for travellers."

So far, aircraft testing the equipment have made 1,500 successful automatic landings. No Tridents have landed in fog with the automatic system when carrying fare-paying passengers, although they have landed in clear weather during domestic flights.

The system—which has a 10 million to one reliability factor—enables an aircraft to land in what is known as "3B conditions" when visibility is down to only 50 yards.

This is 300 feet less than the present minimum.

CLUBS

THE opulent, leather-armchair clubs in the Pall Mall area are finding it difficult to make ends meet. Last week it was announced that Buck's, one of the more exclusive clubs, was to close on 23 December.

Club president Lord Sefton, in a letter to members, wrote: "The number of members who promised to support the club isn't anything like enough to keep it going."

The club's committee is trying to raise £35,000 to "save its face." Lord Sefton has asked them to cancel banker's orders they may have made out for the club, and contribute instead £50 or "more if possible"—to allow the club to "fold up with a clean face."

Lord Sefton continues: "I hate asking you to do this, and so do all my colleagues—but we see no alternative if Buck's good name—and ours, too, for that matter—is to be preserved."

Recently the United Hunts Club was taken over by a businessman to put it back on its feet again. Other clubs have also been feeling the pinch.

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Val Guest with Daliah Lavi - "For my money hers is the most surprisingly good performance in the picture."



LICENSED TO KILL THE

IT would probably not have pleased Mr Ian Fleming. And there is every chance that it will incense a certain Mr Saltzman and a certain Mr Broccoli to transports of ire only previously witnessed on the faces of Pharaoh and his military advisers as they watched Moses thumb his nose to them from the other side of the Red Sea.

The Bondophiles and the Conneryphobes will no doubt join in battle, perhaps for the last time; and the biggest loser from this huge spoof could be James Bond himself, who may end up looking about as up to date as an ageing Tarzan.

I speak, of course, of the film *Casino Royale*. Or, at least, that is what I speak of, unless Mr Charles Feldman, who is currently rumoured to be doing strange things to the film in the cutting room, has not changed the title.

The story remains, even after all these months, a closely guarded secret, and even the stars of the film have seen no more of the script than their parts demand. The indications are that they will be in

Casino Royale, in which Charles Feldman spoofs the Bond image out of existence, they say . . . Val Guest wrote more of the script and directed more of the host of stars than anyone else. Now this astonishing and still "secret" film is on the cutting room floor, he talks to JEREMY HARRISON about Feldman, Andress, Niven and others

for almost as many surprises as the rest of us when the film finally reaches the screen.

There is even a possibility that the few fortunates who have actually seen the whole script will be surprised as well. Certainly any reference to the book of the same name will not be of any great help.

Surprised

Val Guest, who wrote and directed the last section of the film and the linking sequences between the work of the other directors - John Huston, Joe McGrath, Ken Hughes, Richard Talmadge and Bob Parrish - spent more time on the set than anyone else except Feldman, and probably

has a better idea of what the finished product will look like. Guest, who originally joined the set for no more than a few weeks, and found himself staying on and on, was bound to find it all a very novel experience.

"This was the first time in eight years that I had ever had to work for anybody else," he says. "Charlie Feldman talked me into doing it this time, and I think it's good to take some orders rather than give them once in a while. I also thought it would be good for someone else to have the headaches.

"But as it turned out I think I had as many headaches on this film as I had on others where I was producing and directing. It was certainly one

of the most difficult jobs I've ever had to do. I think the most trying part of it was continually jumping from one set to another because of the availability of the stars.

"It was a madhouse working on it. Anything could happen every day and usually did. Charlie Feldman, who couldn't sleep very well . . . I don't know if he slept at all, actually . . . sat up all night reading papers and magazines and pouring out ideas. Feldman's a fantastic man. He has the persuasive powers of Old Nick, and there are times when you want to throttle him and others when you think, 'My God, the man's come up with a hell of an idea.'"

Big job

But if Guest had a big job dealing with Charlie Feldman from time to time, he should have had an even bigger one dealing with the hosts of stars on the film. They poured in from all sides - some taking large roles, others dropping in for the day, like Peter O'Toole, who was paid for his trouble



Ursula Andress - "... an enormous sense of humour ... no pretensions at all."

Deborah Kerr - "... got in food and cooked it herself for everybody."

JAMES BOND IMAGE?

with a case of champagne.

Val Guest had to deal with seven major stars. Ursula Andress, David Niven, William Holden, Deborah Kerr, Daliah Lavi, Woody Allen and Jean-Paul Belmondo, with George Raft and American actress Joanna Pettet on the side.

"A director has to approach any star," says Guest, "on the assumption that they're all children who have to be told they're all right all the time. Most of them have a massive sense of insecurity. At the start of a film it takes them one or two days to get confidence in a director, to be quite sure that he's not going to have them doing things that are quite wrong and could be disaster for their careers. Once they have confidence they're all right. The director has to be mother, father, brother, lover, father confessor ... everything to them.

"Hitchcock used to line his stars up on the first day of filming and say, 'As far as I'm concerned, you're all cattle, and when I bang the tin you all come running.' That's just Hitchcock. I suppose he

could get away with it. I think you have to treat them with gentleness and understanding."

Then Guest turned with a smile, and said: "I'm very sorry, you know, but I have nothing nasty to say about any of the stars in this film. I had no trouble with any of them."

He lit himself a long, long cigar and started off discussing his brood of stars.

Quite something

"The biggest surprise to me was Ursula Andress," he began. "I don't think I have ever met anyone who was so universally loved by everyone in a studio. They'd all do anything for her, and this is really quite something. She has an enormous sense of humour and an enormous sense of fun - no pretensions at all.

"One day, someone is going to get the real Ursula on the screen in a comedy and she's going to astound everybody. The trouble is that she's so tense. I think we've relaxed her a lot in this film, but I would like to put her in a real

zany comedy. She's one of the few glamour stars I've ever worked with who never complains about anything. She had to fire a lot of guns, and she hates bangs, and we also had to cover her with Fuller's Earth and rubble, and she had to do some scenes with stampeding horses which she never complained about. Those were very dangerous."

Guest must have been glad that in a film like this the man with the largest part of all should be David Niven, a master actor and a personal friend. As Sir James Bond, retired, Niven has seen more of the script and the finished film than any other actor, and he has been very much the linkman between directors. Guest has made three pictures with David Niven now, and there is a fourth in the offing.

"David is one of the most professional people I've ever worked with," says Guest, really meaning the old formula. "The thing I've found out about him is that David, unlike other actors, throughout the entire picture is always striving to improve his scenes

and the picture in general. When this happens it's like having a partner, and it's always welcome when it's done intelligently. I think that's why he's so good, too ... he's always good.

"The one thing about David is that he won't work on Saturdays or Sundays. He makes it quite clear before he starts that unless there's a dire emergency, Saturday and Sunday are for his family. If we have to do weekend work, we normally try to schedule it so that we can do it without David."

Always good

So Niven was good ... Niven is always good. But Guest had a pair in his section of the filming who may well produce something of a surprise when the film reaches the screen. In fact, they may come out right at the top of the spoofing class. They are Woody Allen and Daliah Lavi.

"I think one of the most surprising performances in the

Continued overleaf

'like a madhouse working on it. Anything could happen and usually did'

Continued from page 13

picture came from Daliah Lavi. For the first time she has really let herself go and played with an enormous comedy flair. She got into a scene with Woody Allen, and he started to *ad lib*, and then to everyone's surprise she came back at him and gave as good as she got; so we let it run on. I think it will do her a lot of good. For my money, hers is the most unexpectedly good performance in the picture.

Woody Allen was one of Guest's greatest problems on the set. "You see," he explains, "with *ad libbing* you have to draw a line somewhere. You have to be on the same wavelength as him to say 'No, that goes too far.' You give him a certain amount of leeway and then you call a halt. The trouble is that unless he's playing with someone who's adaptable to this sort of thing, you're in trouble. In the whole of the section with Woody we had tape-recorders on the set so that we could cut in and cover—otherwise, we would never have been able to catch any of it.

Ramifications

"When I first met Woody and heard his ideas I did think we were going to have trouble," admits Guest, "but I found that if you can explain why a thing isn't possible and give a good reason, he'll agree.

"There were times when he was amazed that if he wanted to go off and do TV we said no, we needed him on the set. He has no real conception of filmmaking and goes around like a lost soul most of the time and he's terribly serious. But I think his humour is brilliant."

During the film, Guest had to do locations in Yorkshire, Trafalgar Square, St James's Park and Cap Ferrat. He also tried to do one in Cornwall. "We went down to Land's End and sat there for three days in a force eight gale and mountainous waves which made it quite impossible to film. And then we packed it up and came back to London and then decided at the end of the shoot-



David Niven — "... always striving to improve his scenes and the picture in general."



Jean-Paul Belmondo — "He was so casual... almost as if he had dropped in to help you tidy your office."

A great experience, but Val Guest would not go through it all again

ing that we would go and do it at Cap Ferrat—this was *Casino Royale* beach we were trying to film—and when we got there we found mountainous waves and the mistral."

Deborah Kerr—as popular on the set as Andress—came into her own when they were on location in Yorkshire. "The food was so ghastly," says Guest, "that Deborah got food in and cooked it herself for everybody.

"She, too, can be very nervous on the first day of shooting. I had never worked with her before, but she's the sort of person who after each take says, 'That wasn't very good, was it?' then she's gone before you have a chance to say, 'That was great.'

"I found rather an extraordinary thing about Bill Holden as well. Once I had told him where the camera was, he knew the movements before I told him. He has the most ex-

traordinary awareness about what the camera is taking in."

Of all the stars in the picture, the Frenchman Jean-Paul Belmondo, who was only on the set for a couple of days, seems to have made the biggest impression on Guest. "He speaks very little English, and we wrote a special sequence for him.

Astounding

"The professionalism of the man was astonishing, even though he didn't understand half of what we were saying. He was so casual it was almost as if he had dropped in to help you tidy your office."

So the stars were assembled. "I think if there's a miracle on this film, Charlie Feldman worked it by getting all those stars together. It's extremely difficult to get a whole bunch of international stars to agree

to a script that they haven't seen in full."

The film is now made. What does Guest think it will be like? "I think that it will be one of the talking points of the movies in the same way that *Cleopatra* was, or any of the milestones of the movies. I certainly wouldn't dare to say at this point that it will be a good picture, but I do think it will be very good entertainment.

"If you ask me whether I would do it again, I would say no. It's a great experience to have been through, though. The picture is like an LSD dream. People may look at it and say that it is the first psychedelic picture. It's wayout entertainment. The complete Mickey-take and spoof. I didn't know Ian Fleming, so I don't know whether he would have been horrified or not. It depends whether he had a sense of humour or not."

Guest had no idea what Feldman is doing to the film in the cutting room. The last version he saw was about two hours 40 minutes long.

"The last time I saw it," he says, "it was a very funny film. And unless Charlie Feldman has done something disastrous to it since, it should make a mint of money."

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ROHAN McCULLOUGH shares the present up-and-coming generation's view that the Royal Family is an okay thing. She says: "I think this country needs its traditions - colour. England wouldn't be England without Royalty, Beefeaters and pretty uniforms. I don't see why it should be changed. I'm all for Royalty."

Rohan is representative of young people, anyway. Her father is Mr Donald McCullough, writer, businessman, and former chairman of wartime radio's *Brains Trust*. She was educated at Benenden, the Kent public school where Princess Anne goes, and she spent two years at the Bristol Old Vic drama school.

Now she is out of work, which for any embryo actor or actress is portentous and worth learning from. Apart from occasional bouts of depression, Rohan is utilising her unexpected spare time in either improving her singing voice or learning to dance.

Fundamentally, Rohan is a happy, optimistic girl. She is giggly, vivacious and overt, displaying a sort of apologetic frankness which endears, rather than embarrasses. At first glance she looks rather horsey (and don't we enjoy

GODFREY ARGENT



CONTINUING HIS PICTORIAL SERIES ON THE YOUNG ONES

Ex-policeman Godfrey Argent, latest in the line of Royal photographers - he took the Prince Charles 18th birthday pictures - presents another of his series of *London Life* portraits (right) of notable teenagers. This week it's Rohan McCullough.

Words by MICHAEL VESTEY

classifying) but she confesses: "I can't ride at all; I'm terrified of horses and things like that. I'm even scared of ski-ing."

Minstrel

However, at her parents' Norfolk home - they also own a flat in Kensington - she rides her own donkey. "That is much safer," she says.

There is much of the minstrel in her, and any moment

you expect her to burst into song. "At school I was always singing and strumming a guitar to entertain the lower school," she says. "I used to love it."

Why did she decide to become an actress? "Oh, that's the death question. I don't know, what can you say? I hate it when people ask me that. It is so difficult. I acted in school plays and gradually found I was acting in more; that is how it happened, I suppose. One just leans towards it. At the moment I cannot think of anything else I would like to do."

Rohan has three brothers and sisters: Colin, 30, a businessman who works in the Virgin Islands; Andy, 26, a musician; Jamie, 21, a sculptor; and Caroline, 27, a television research assistant.

Rohan has no particular ambition except to be a good stage actress. "Obviously, if I were offered a film role I would accept it; you have got to keep working. But I would prefer theatre acting. I've got to write about 50 letters to reps up and down the country to see if they have a vacancy. I tried once before but they were full up."

Disadvantage

Rohan is a tall girl who finds her size a disadvantage in her chosen career. "I have been offered parts only to be turned down because I am too tall," she says with a giggle. "I have a lot of trouble with my height. Oh, let me think - I must be 5 feet 11½ inches tall. I could never be a chorus girl or anything."

"Of course, on the other hand," she says with satisfaction, "this limits the parts I

can play. People say I can act well, and that I have stage presence. So with my size I wouldn't play a small part, like a maid, but perhaps something more important."

She is determined to cultivate professional adaptability. During her days of unemployment, therefore, she attends singing and dancing classes which are more brushing up and polishing really, for they were covered at Bristol.

"I like singing and dancing. I wouldn't mind being a singer once my voice is better. At the present time, my voice is good both deep and high, but the range is weak in the middle. I'm having this sorted out at the moment."

"I'd prefer to sing ballads older songs, probably French. Not the dead folk-music stuff. I had all that in Bristol, and it is rather sick. It is all the same really."

The squeeze

By gathering these assets, she is assuring herself of all-round work during hard times. "It is a bad time for the theatre now," she said sadly. "People are tending to stage small-cast plays, and not begin tours. The squeeze has affected us all."

She likes her own generation but says that "some are lazy and don't seem to want to do much. I found that out at Bristol, among certain university students who lived on grants and didn't do any work."

"As for older people, I love them. My parents' friends are so nice, and older people are always very nice to me. They are terrific, and seem more sympathetic; one doesn't have to make any effort with them. They are enormous fun and I can talk to them any time. I see no great gap between the generations."

Rohan apologised for not telling me much. "I haven't said anything particularly eye-opening," she said. Never mind, Rohan McCullough is an amusing girl who makes you feel better just listening to her.

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BOXING DAY BONANZA FOR THE ENTHUSIASTS AT BRANDS

A new Lotus racing car makes its first appearance at the Brands Hatch Boxing Day race meeting on Tuesday 27 December. It is an ultra-light, mid-engined Grand Tourer, powered by the latest version of the 1600 cc twin-cam Lotus Ford engine.

Three of the cars are entered for the British Eagle Trophy Special GT race. They will be driven by Lotus works' Jack Oliver, John Hine in jazz-man Chris Barber's entry, and the 1966 Elan ace, John Miles.

There is a "needle" touch to the entry for the two Edward Lewis Trophy saloon races, which form the final round in the Westover championship. Names down for these include Brian Cox and Bernard Unett, who are only one point apart in the championship table. There will also be a collection of "big bangers," Jack Oliver's Ford Mustang, with Terry Drury, and Alan Peer and Roger Taylor in twin-cam Anglias.

All six races have attracted "name" drivers. In the Les Leston Formula 3 race, there will be keen competition between Leston championship leader Harry Stiller, runner-up Chris Lambert, Yorkshireman Tony Lanfranchi, Jack Oliver, Peter Gethin . . .

Another feature of the meeting will be the Guards Trophy sports car race.

Mac Daghorn will show the results of further development on the already-advanced 7-litre, four-wheel drive Felday, against formidable opposition like Tom Weber's BRM-engined Lotus.

The meeting, which starts at 12.25 pm, will be completed by an extra saloon car event, for competitors "crowded out" of the two Edward Lewis races.

Martin Maudling, 22-year-old son of the former Chancellor, is entered for the extra saloon car event, racing his 1300 cc Ford Anglia against a heavy entry of Minis.



THE *entente cordiale* has been severely strained in recent weeks over the French version of *Goal*, the record-breaking film of Chilean-born Octavio Senoret, telling the story of the whole of the World Cup.

Many box office records have been broken by the film, now on show throughout England, and it has already had a big success overseas. It opened in Germany this week and will be shown in other parts of Europe next week. The French version, due to open in Paris next month, had to be withdrawn because they had recorded their own special commentary which bore little resemblance to the one in the original version of the film which had been approved by FIFA.

That goal

Mr Senoret told me: "There was a clause in the contract which made it absolutely clear that we had to have approval of all scripts. The original French version was not submitted to me and there were many vital changes. One of the vital changes was that the commentator cast considerable doubt on the validity of England's third goal."

I must record that England's honour is now untarnished. The French version will now be going out with an official, if censored, commentary.

The success of *Goal* has not been consistent throughout Great Britain. Mr Senoret told me: "The Scots made a national virtue of not going to see the picture."

The film is to go on release throughout South America very shortly. Mr Senoret said: "This, in view of the reaction to many South American countries to the World Cup, ought to be an interesting experience."

However, I must report that it is entirely a coincidence that Mr Senoret's next picture is to be an epic recording the conquest of Mexico. This new film will feature a revolutionary technique in film-making. The city of Mexico is to be built not as a set but as a real city. It is to be constructed on an island in the middle of a lake to make the filming of the naval battle easier, and will then be kept after the film is finished as a great tourist attraction. Mr Senoret told me: "The city will cost between eight and ten million dollars to build."

Lady Zinnia Cantlie, the daughter of the Earl of Londesborough, who came into a fortune reputed to be £340,000 at the age of 19, is developing her interests in the fashion business.

Next month she is to open her own boutique catering exclusively for elegant women of 25 and upwards, and she is doing it in association with Shirley Parker. Lady Zinnia was recently married to Major Hugh Cantlie, the director of a wine firm and, until his marriage, one of London's most eligible bachelors.

Lady Zinnia is the director of Lisa Spain Limited, an enterprising wholesale dress firm, and will be calling her new boutique "Kaleidoscope."

In the mood

I am sure she thinks that a good meal puts people in the right mood to go shopping. The boutique is situated between The Matelot and The Bicycleette restaurants in Elizabeth Street.

Lady Zinnia, one of the most attractive and elegant women in London, told me she intends to work in the boutique herself. "I enjoy working," she

said, "I will be actually in the shop half of every working day."

Foreign currency restrictions will prevent what otherwise would have been a major attack by British players on the first world backgammon championships which are to be held at the Sands Hotel in Las Vegas in January.

To the cash prizes of 10,000 dollars will be added all the entry fees of 100 dollars each, together with a cup donated by American Charles Wacker, a regular competitor in London.

It will be interesting to see whether British domiciled Americans Charles and Robert Sweeny, who are among the leading backgammon players in London, decide to make the trip.

Good start

On to my desk this week came the first issue of *The Millionaires Diary*, described as "A compendium of all the good things only money can buy."

It costs 7 guineas, so that's a good start. I was interested in how they compiled their information. The publisher told me: "Two millionaires advised us on it and then we had a team of researchers who were in constant touch with millionaires' needs." I didn't dare ask any more.

Overheard at the dinner party for more than 50 people given by industrialist Michael Lewis last week, the following conversation between two women:

"I suppose you are here alone because your husband has just nipped over to America for the evening?"

"No dear, he's gone to Norwich - far more suspect."



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PICCADILLY

Cardhu Highland Malt Whisky

Why it may not be your kind of whisky

CARDHU is malt whisky—the very essence of most good blends. It is a rich, single whisky that is pot-distilled, and matured in oak casks for at least 8 years.

Cardhu is 5° higher proof than usual whiskies and considerably richer in flavour. Naturally, it has limited appeal. It compares with ordinary whiskies as cognac compares with brandy. Thus, it is only for the palate that likes its whisky neat or with just a drop of water.

A brief history of this new whisky that is over eight years old

Set among the purple hills above the river Spey, the Cardhu distillery is a self-contained community devoted to the art of pot-distilling. Johnnie Walker, who own the distillery, take most of its yield for their Red Label blend. For some years however, they have kept a reserve and now are able to bottle a little of it. They call it Cardhu Highland Malt Whisky.

Why it is rare

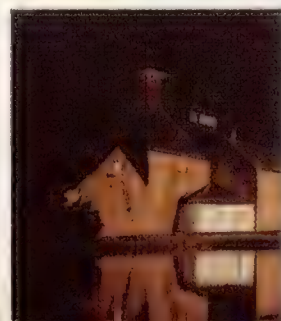
Because Cardhu requires at least eight years to mature, very little of it is available at one time. In fact, only 5,000 cases can be released each year. Not much when compared with the total annual production of Scotch—over 50 million cases.

Why every bottle has a number

And to make sure that no more than this amount is released, the people who distil Cardhu number each bottle to indicate the year it left the distillery and the batch from which it came. This enables them to keep a careful check on every single bottle of Cardhu. And lets you know exactly the year of your bottle's release to the world.

How to get it

Because so little Cardhu is released, it is not easy to find. If your search is unrewarded, please write to John Walker & Sons Limited, Kilmarnock, Scotland.



The scars a virtuoso must bear for ever

How does a celebrated concert violinist who has been blind since the age of three, and who suffered in a German concentration camp, view the world today? Mikulas Grosz, in London to give two recitals, discussed his life and music with IAN WOODWARD.

MIKULAS GROSZ, the Czech-born violinist, explains: "I have had to suffer two set-backs in my career. First when I was sent to a Nazi concentration camp; and secondly, because I was unwilling to compromise with the new Communist government which took power in Czechoslovakia in 1948. There is left an almost irreparable scar on my professional life, which I am still trying to overcome."

Now in London to give two recitals, one at the Wigmore Hall on 19 December, the other at the Commonwealth Institute on the 21st, 51-year-old Grosz adds:

"I was completely uprooted in life. Each day might have been the last. The ring of the doorbell could mean the Gestapo. One lived in continual fear—fear for one's life. When the Nazis stormed into my country, I was excluded altogether from public life. Like



all my fellow Jews, I was made to wear a yellow star as an identification mark.

"Days would go by, and one's friends disappeared; you wondered who would be next, who would be rounded up to be sent to a concentration camp . . . and, ultimately, to the gas chambers. My mother and relations all ended their lives in the gas chambers.

"Then, one day in 1942, all my belongings were confiscated by the Nazis . . . and I was sent to Theresienstadt

concentration camp in north Czechoslovakia, not far from the German border. There I remained for three years, miraculously escaping transit to Poland—and my death—by convincing the camp authorities that I could be more usefully employed, because of my sensitive hands, in the camp's mica factory."

Surgery

Despite this persecution, Grosz bears no malice to the Germans as a race. "There are good Jews and bad Jews," he says, "and one can say the same about the Germans." But he has never really recovered from those three years at Theresienstadt. "I came out with bad health. I suffered a heart-attack, and had to undergo surgery before I could even think about picking up a violin again."

He adds: "I haven't been back to my homeland since the day I was made a stateless citizen in 1948."

Mikulas Grosz, who became an American citizen in 1958, where he now lives with his Prague-born wife, Anna, is blind. He has been so since the age of three. It was then that he was vaccinated against smallpox; but the vaccine wasn't clean and infection set in; it was too late to save his sight by an operation.

Like most blind people, he doesn't want others to feel sorry for him. Always, he refers to the unsighted; the word blind doesn't come into

his vocabulary. "The sighted look upon the unsighted as either a miracle or an idiot," he will tell you. "There's no in-between. Critics often write of my recitals: 'Professor Grosz played marvellously; Professor Grosz is blind.' But what has this to do with playing a violin? I don't like or expect pity. I simply want to be judged on my playing, not on my handicap."

Grosz was taught in Vienna by Webern and Zimmler (leader of the Vienna Symphony Orchestra), in Prague by Voldan and Feld, and in Paris by Gentil, Cortot, and Enesco.

Who is his favourite composer? "I have about 50 favourite composers," he replies. "No, no! There is no such thing as a best violinist, or best composer, or best musical composition. How can it be? Each has its own individuality, although you could say some are not so good as others. But I must admit that I have a particular affection for Sibelius's Violin Concerto; and I like Spohr and Mozart."

One work

I asked him what he would play if he was compelled by certain circumstances to play just one work. "Bach's D minor Concerto," he replied without any deliberation.

When Peter Mitchell arrived to take the pictures for this article, Grosz joked: "I hear that a bill is being read in the House making it legal for all

magazine photographers to be beheaded."

Later he asked: "Have you ever photographed Christine Keeler . . . or Mandy Rice-Davies . . . or Miss World?"

"Yes, I once photographed Mandy Rice-Davies."

Grosz: "How was she dressed?"

"Sparsely."

Grosz: "Oh! You're a lucky boy!"

Such remarks at first come as a surprise, connected as they are with subjects that are essentially visual. To Grosz, they are merely names, yet he takes a decided interest in the visual aspect.

Unlike a number of blind musicians, Mikulas Grosz never learns his music from recordings. "I condemn this," he says. "How can you define from a recording the nature of a work's texture or fingering? How can you tell if a note should be dotted or not? No, I learn all my pieces from specially transcribed manuscripts in braille."

A *Times* critic once complained that Grosz's recitals go on for a good hour longer than is comfortably ideal. Grosz admits that his recitals are on the long side, "but only because I like to give my audience as much value and



pleasure as possible. Perhaps I am wrong, I don't know."

In his two London recitals, Grosz will be playing the works of Beethoven, Bach, Brahms, Suk, Dvorak, Smetana and Handel, as well as those by three English composers: Purcell, Henri Eccles, and John Stanley, who was himself blind from the age of two. He will be accompanied in both recitals by Tasso Janopoulo.

"I am the link between the composer and the audience," says Grosz. "It is up to me to bring the score to life. When this thing happens successfully, it is a rare experience, a memory that remains for ever. You don't remember a good meal you had 20 years ago; but the memory of a good concert remains for the rest of your life."

How many of those memories, I wonder, will Mikulas Grosz be implanting in the minds of audiences at Wigmore Hall and the Commonwealth Institute next week?

JOHN DOXAT is the man you should have along to your Christmas party. He is 52, and says he has been drinking since 1933. During this time he has amassed considerable experience. Even during the war, when he was a captain with the Intelligence Corps... and a mess secretary. "I am interested in liquor," he says, and adds, almost with conviction, "in fact, I am a great believer in it."

With this outlook—and his extensive experience—he approached the task of writing Booth's new handbook. His research has been thorough, he has drawn on his own knowledge and predilections, his findings are remarkably detailed, and the net result is an invaluable guide to Christmas party drinks preparation.

He has dedicated his book to "the cause of omnibibulous Good Living, and its adherents...." A flyleaf description of the book says it is an anthology of recipes, "both simple

SUFFERING BASTARD:

1½ oz. gin, three-quarters brandy, one teaspoon lime juice, two dashes Angostura bitters, two lumps ice, top up with ginger ale, stir and serve in highball glass.

Willie, Trader Vic's Restaurant bar.

and prodigious," collated to appeal to modern taste. And "also containing advice and opinions to beguile and instruct aspiring bartenders, amateur and professional."

Twenty chapters cover the history of nearly every drink the average tippler is likely to come across, and the various permutations the enterprising and daring might adopt in making cocktails.

The omniscient Mr Doxat tells us that "mankind has drunk stimulants since the first accidental discovery that fermentation produces alcohol." He adds: "Much may be said for total abstinence and more for temperance, yet, given free choice, a great

With almost precision timing, an intriguing Paperback book comes on the market, to help solve Christmas partygivers' drinks problems. Booth's *Handbook of Cocktails and Mixed Drinks* (Pan Books 3s 6d) has been written by Mr John Doxat, publicity controller for Booth's Distilleries. He did his research and writing in only eight months, and has eradicated much of the mystique one comes across in writing about drink. Detailed advice and recipes—and a strain of humour—are to be found in the book, which JOHN MCLEOD reviews here—interspersing a few additional recipes which he, as *London Life* drinks expert, has come to favour.

majority of people will seek refreshment, solace, and even inspiration, in produce of press and still."

He talks about the comprehensive and authoritative books on drinking, the massive collections of recipes, the semi-technical publications, the funny booklets. But it seemed to him that there was no non-technical, reasonably priced book outlining the background to the world's leading drinks. "I have endeavoured to fill this gap," he says, "in pocket size, for about the price of a small gin and tonic." This he has done admirably.

In his first chapter, he advises the drinker to clearly name his choice when buying, and comments that, in the long run, it always pays to buy the best. He also deals at length,

PENTHOUSE: two-thirds Tequila, one-sixth Galliano liqueur, one-sixth fresh lemon or lime, dash of Grenadine, shake and serve in 3 oz. glass.

BLUE DANUBE: one-fifth lime or lemon juice, two-fifths vodka, one-fifth blue Curacao, one-fifth fresh cream, shake. After pouring into a 5 oz. glass, add a few drops of Kirsch.

Albert, head barman, Carlton Tower Hotel.

in another chapter, on the history of the cocktail itself. While insisting that no one knows how the word 'cocktail' came to be associated with special types of mixed drinks,

students of the subject "must choose between what can only be unproved rival theories."

First use of the word, in print, he relates, was in 1806 in an American journal called *The Balance*. A cocktail was described, he says, as "a stimu-

BETWEEN THE SHEETS: one-third Baccardi one-third brandy, one-third Cointreau, dash of lemon juice.

THE AMERICAN BEAUTY: equal parts of brandy, dry Vermouth, small dash of Grenadine, orange juice, dash of Crème de Menthe, shake. Then add small dash of port.

Cocktail barmen, Grosvenor House Hotel.

lating liquor, composed of spirits of any sort, sugar, water and bitters." And he also reminds us that, as a mixed drink, it was mentioned in *Tom Brown's Schooldays*.

In successive chapters, he deals with the Dry Martini Mystique—"it is an absolute fetish in widespread social circles in America"—Gin, the Cinderella Spirit; Scotch Whisky—A gift to the world; Rum—a question of contrast; Brandy—Vive la France; and Liqueurs—the cocktail's friends.

While insisting that no one recommended recipes based on the drink to which the chapter is devoted. He says the Martini people, in their own publication, list a Dry Martini as consisting of: three-

quarter Booth's High and Dry Gin, quarter Martini Dry Vermouth, mixing-glass with ice, squeeze of lemon peel in the cocktail glass. But he comments, "with all respect" to his friends at Martini, that this is not a dry martini as understood by the cognoscenti today. "The ingredients are fine. It is the proportions with which I disagree."

He turns to *Chambers's Encyclopaedia* of 1878 for a reference to gin as "the common drink of the lower classes in London and its vicinity." In his notes on gin, he says Dutch Gin, or Hollands, is now so different from London dry gin. Bols and De Kuyper are best known in Britain, and he advises that, as it is a form of Schnapps, it is best drunk ice cold, in small tots, and may be washed down with a good Dutch lager.

He recommends, among gin cocktails and "sundry mixed drinks," the Alaska, which is



three-quarter dry gin, quarter yellow Chartreuse, shaken and strained into a cocktail glass.

One recipe that might appeal to your party guests is the Fibber McGee: 1½ oz. dry gin, ½ oz. unsweetened grapefruit juice, ½ oz. sweet Vermouth, two dashes Angostura. It should be stirred, strained into a cocktail glass, and a twist of lemon rind added.

When Mr Doxat comes to dealing with Scotch whisky, he mentions the distress some may feel that whisky should be mentioned in a book on mixed drinks, "since many devotees of Scotch hold that this nectar may only be taken neat or with a small dilution of pure water." Nevertheless, he points out that many people of discrimination enjoy cocktails, punches and toddies of whisky.

Should your party be slow in "warming up," and should you have any Scots there, you might be daring and enliven the proceedings by quoting Mr Doxat's paragraph which mentions that "all authorities" are



PARTY . . .

confident that whisky was being made in Ireland before it was in Scotland.

But if this irks Scots guests, they should be mollified by his statement that "Scotch is unique among the many whiskies of the world, and efforts to imitate it have completely failed."

His selection of recipes involving whisky will hardly appeal to the drinker from north of the border, but they are intriguing. For instance, the Bobby Burns: 1½ oz. Scotch whisky, ¾ oz. sweet Vermouth, teaspoon of Benedictine. This is stirred well, strained into a glass, then lemon rind should be squeezed over it, but not immersed. The Bunny Hug may prove a bit startling for the regular Scotch drinker; equal parts whisky, gin, Pernod, shaken and strained. The Churchill is made up of one-half Scotch, one-sixth lime juice, one-sixth sweet Vermouth and one-sixth of Cointreau, shaken and strained.

Into a Loch Lomond go 1½ oz. Scotch, one teaspoon of sugar syrup and two dashes of Angostura. And the Rob Roy is half Scotch, half sweet Vermouth.

Mr Doxat devotes a chapter, with recipes, to American, Canadian and Irish whiskies. Among them: Bourbon Fog, which is made of a quart of strong black coffee, very cold, a quart of Bourbon whiskey and a quart of vanilla ice-cream. They should be mixed

CIDER PUNCH: to the desired amount of Scrumpy Cider, add slices of orange and apple, boil, then leave to cool.

PINGER: two-thirds Pimms No 4 rye whisky base, add watercress and ginger beer.

ORANGE CHAMPAGNE: to juice of fresh orange, add champagne and orange Curacao.

Tom Cannon,
Zodiac cocktail bar,
Society Restaurant.

together in a punch-bowl and carefully stirred.

Brainstorm: 2 oz. Irish whiskey, two dashes dry Vermouth, two dashes Benedictine, serve in small, old-fashioned tumbler, with ice, twist of orange peel, and stir.

Vodka, which Mr Doxat describes as "a commercial mar-

vel," is dealt with in detail, too. He says it is becoming increasingly popular in Britain, and "as a commercial proposition it is nothing short of miraculous." He then lists some drinks "essentially associated with vodka." Among them: Balalaika, which contains one half vodka, one quarter lemon juice, one quarter Cointreau, shaken, strained into glass, and served with a twist of orange peel; Barbara: 1 oz. vodka, ½ oz. creme de Cacao, ½ oz. fresh cream,

FROM LONDON WITH LOVE: three parts vodka, one part Cointreau, teaspoon of Grenadine, teaspoon lemon juice, yolk of egg, shake in crushed ice, then strain into a highball glass, add slices of orange and top up with soda.

John Albertini, 007 Room,
Hilton Hotel.

shaken well and strained into cocktail glass; Bogey: 2 oz. vodka over ice cubes in a pint tankard, 1 oz. lime juice cordial, top with ginger beer and decorate with a slice of lemon. (This one he credits to J. and J. Vickers & Co).

Mr Doxat gives some splendid suggestions for rum.

Included in his selection of recommended recipes are: Apple Rum Punch: take six



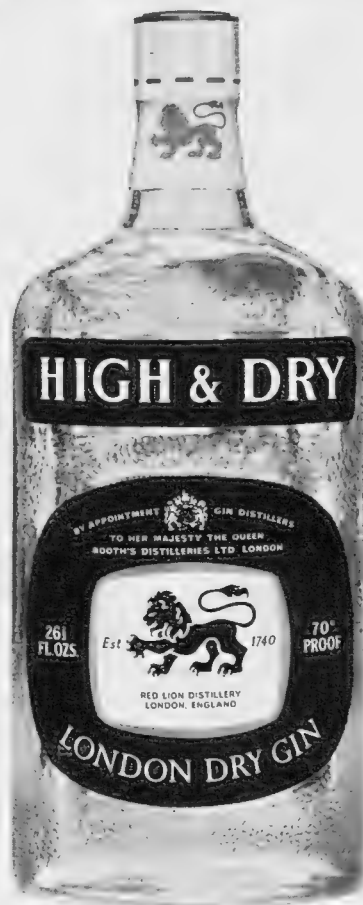
fresh oranges and stick them with 10 cloves apiece. Bake until the rinds are browned. Put into punch-bowl, which should be warm, and add one bottle of mellow rum, half bottle brandy, and four tablespoons sugar. Stir well. Set the mixture alight. Extinguish with three bottles of Shloer Apple Juice. Sprinkle with ground cinnamon and grated nutmeg and serve warm in teacups or glasses with handles.

In the rest of the book, Mr Doxat deals with wines, beers, even soft drinks. It is an exhaustive work, that could become the drinking enthusiast's *vade mecum*. It is certainly, in any case, a good guide to mixing yourself a successful party this Christmas.

KUIVIN LONDON GIN

LE GIN LONDONIEN LE PLUS SEC DEN TORRASTE LONDON GINNEN IL PUI SECCO GIN LONDONESE

ザドライエスト・ロンドン・ジン



IN ANY LANGUAGE
"HIGH & DRY"
IS THE WORLD'S
DRIEST GIN

WHAT PEOPLE



Ann Harris (above) with her three-year-old son Joel, and a collection of toys she makes. Her work is sold at Heals, The Owl And The Pussycat, and many other shops.

Marga Sleja (below right) is a Latvian potter. She studied at Cardiff Art College, and now her pottery is sold at various galleries in London, including the Craft Gallery.

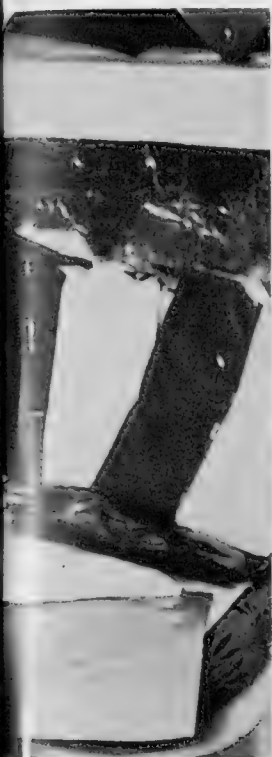
Julie Oliver (below left) does embroidery wall panels, mostly using wools, heavy materials, and always bright colours. She sells at the Crafts Centre and the Craft Gallery.



Sally Jess (above) studied sculpture for five years, never dreaming she would eventually be one of the most successful handbag designers in London. She started by making a dress for somebody and then added a handbag to match - orders snow-balled and she now sells to small shops in England and America. Her bags are of new shapes and new materials, designed to go with clothes more than most other bags. She also uses a great deal of plastic for handles.



ARE MAKING



Jacqueline Mina graduated in jewellery making at the Royal College of Art last year and has had great success with her modern hand-made jewellery which is sold at Anschell, in the King's Road.



Monica Mayer (left) is 22 years old and designs a range of bright, modern children's clothes under the label Monica Designs. These are sold to children's boutiques and most of the main stores, such as Liberty's, and Fortnum & Mason. Monica studied at St Martin's School of Art and for pocket money designed for Pollyanna and Woollands. When she finished her studies, she worked for a children's manufacturer for a year to gain enough experience to enable her to start her own business. She felt children's clothes, on the whole, lacked flair, and her imaginative collection has certainly proved to be extremely successful.



Heather Barratt (above) has been designing and making jewellery for three years. This year she came third in the De Beer Diamond Engagement Ring Competition. Heather makes more rings than bracelets, earrings or necklaces, and nearly always uses real jewels, but occasionally experiments with wood. Her jewellery is sold at Cameo Corner, Richard Ogden, and Wilson and Gill.

No other restaurant in London can make you feel like this



Curl up in the shadowy depths of our Tonga Queen's chair, and watch the gardenia floating in your cocktail. Browse through the menu, you'll find an exotic mixture of English and Polynesian dishes. Soft lights filter through rattan screens; music murmurs like the song of the Islands. Trader Vic knows how to pamper a woman. Open daily noon to midnight. Closed for lunch on Saturdays. For reservations, ring HYDe Park 7586/7.

TRADER VIC'S
at the London Hilton, Park Lane.W1



6MY HOME COMES FIRST . . . LAURIE NEEDS LOOKING AFTER TOO; HE NEVER EATS PROPERLY WHEN I'M AWAY9

Lasting marriages are rare in show business. The union of two independent, career-minded personalities is usually too volatile to survive. ROGER ELDRIDGE found two personalities who have achieved an ideal compromise; singer Marian Montgomery and

jazz pianist Laurie Holloway believe that their private and professional lives should be kept entirely separated, and they seem to have achieved an ideal relationship in which, notwithstanding, the myth of absolute equality is slowly fading.

WILLIAM CONGREVE once said that "courtship to marriage is as a very witty prologue to a very dull play." This may have been true in an age when every respectable marriage was pre-faced by a long and protracted engagement, but it hardly applies to our modern concept of sudden romances and breathless plunges into matrimony.

In the case of singer Marian Montgomery and her husband, pianist Laurie Holloway, for instance, the notion of courtship hardly existed; they met professionally in February 1965, and were married by the following June. And yet their mutual interest and involvement are so intense that in one sense their honeymoon has never ended.

It requires a very generous amount of tolerance on both sides to make such a marriage work. Both partners have their careers to consider, and both come from very different backgrounds. Marian is an American from deep down South, in Mississippi ("I was born in Natchez, about the only town I know which wasn't involved in the Civil War between the various States—I hate fighting").

Southerner

She is beautiful as only a pure-bred Southerner can be, with sparkling skin and features not unlike those of Barbra Streisand. Laurie her husband, is dark, bespectacled and decorates his chin with a straggling goatee beard. ("He's some unfathomable mixture of Italian and French").

They have just settled in a whimsical Tudor house at Bray, near Maidenhead. The floors slope at crazy angles, and the heavy oak beams in the ceiling are just high enough to avoid them knocking themselves out every time



Laurie Holloway: "She sometimes grouched . . ."



THE SINGER AND THE

they move. The house is old enough to give an impression of permanence and peace, and their relationship seems to have finally consolidated itself in this place. It is as if they had spent a long time walking before coming to rest here.

Constant movement has in fact been the predominant note of their relationship until now. "It all started in a very haphazard way," said Marian. "My room mate in the States fell in love with a guy from England, but then he had to return home. She reckoned that one week more would have led to marriage. So I thought I'd do a little match-making and pop over to England myself, and bring them both together again. I phoned my agent, and he arranged a short booking for me at the Cool Elephant Club in London. Laurie was doing a cabaret act there with his trio. At first we just had a 'hallo-goodbye' relationship. But one day we started talking

and I figured maybe I'd stick around for a while. So I did an engagement in Newcastle, and when I got back to London Laurie proposed. It was all very sudden, and actually I'm a bit of a gambler, so I decided to return to the States. I told him if he really wanted me he could come on out and get me. I played it cool but inside I was really shaky. Anyway, two days after I got back, there he was on the doorstep.

Initiation

"Now I come from a very suspicious Southern family, and Laurie had to pass an initiation test. We both had to go and stay in a rambling old house belonging to an aunt of mine. She was to be the judge. She watched our every movement to make sure there was no hanky-panky. Laurie and she got on famously, and he passed the test. Everything he said was law, and I got a bit

jealous. Anyway, I became a June bride, and we honeymooned in San Francisco for a month. Then we decided we'd settle in England, and we came home." Despite their decision to accept the English way of life, problems of compatibility between nationalities were bound to arise.

Marian said: "Being an American—and a Southern one at that—I tended to be a bit loud-mouthed. I always spoke my mind in situations where an Englishwoman would have kept quiet. Gradually, Laurie made me see that discretion should prevail. I'm the one who does most of the talking—as you can see—but you musn't imagine therefore that Laurie has a subservient role. He lets me think that he's subservient, and agrees with me if I make an outlandish suggestion, but in his quiet way, he goes ahead and does what he wants to.

"Personally, I think marriages suffer when the man



Marian Montgomery: "His career comes first..."

MUSICIAN...

insists on things as a matter of pride. We can talk about things in an objective fashion and concede points when necessary. To be able to do that with your husband is a very important consideration in any marriage. Laurie is my idea of a real man."

Harmony

To an outsider, the fact of having separate careers might seem an almost insurmountable obstacle to a successful marriage. Normally, such relationships either end disastrously, or else one of the partners graciously abandons his or her claim to professional fame. But in this case there has been no lessening of activity or ambition on either side. Marian has just issued her fourth LP *What's New*, and Laurie spends most of his time backing such stars as Cleo Laine and Mel Tormé. He is shortly to issue an album of his own compositions.

"The secret of our success," said Laurie, "is to keep our professional and domestic lives completely separate. We are very interested in each other's careers, but we never allow them to encroach on our private lives. For instance, I have provided the backing for about a third of Marian's new album. During the recording session, she sometimes came and groused about little technical things, but this had nothing to do with personal considerations. We have separate agents, and this again avoids confrontations."

Marian admitted that she was not as keen as she used to be about travelling around the countryside appearing in short-term performances. Besides, she is expecting her first baby at the end of January, and this should considerably limit her mobility.

"Even now I'm doing the odd appearance, because I don't believe in this 'Oh, she's having a baby and she must

SECOND IN THE SERIES OF WORKING COUPLES

be kept in isolation' kick. Even after having it, I shall still have to travel to the States now and again to fulfil my contracts. But I shall be looking after the baby myself. My home does come first, and I'm not going to have outside help. Laurie needs looking after, too; he never eats properly when I'm away.

"I think Laurie's career is far more important and worth while than mine, and it must take preference. I think he's so talented. We don't have a piano here, and he composes everything with a tuning fork and retains it in his head."

Independent

The myth of absolute equality was slowly beginning to fade, especially when Marian added: "I'm a very independent lady, but I would be miserable if I were the boss. A lot of older and younger women think this is the ideal, but I think it would be very frustrating.

"Take the simple example of a picnic. Laurie decides he would like to have one, and he tells me roughly what he'd like to eat. The rest is up to me. I start thinking about umbrellas in case it rains, cameras in case we want snaps, and so on. And sometimes I get bogged down in detail and become all depressed. As far as labels have any value, Laurie's the optimist and I'm the pessimist. He always sees everything through. He's like a cat; he always lands on his feet."

Marriage to Marian has somehow given Laurie the impetus he needed to further his own career. The explanation sounds so simple, and yet nothing could be more logical. At the same time, Marian is losing some of her Southern tenseness. "He's a very nice man," she said, "and he's making me nicer. It's the English influence, you know."

CHILDREN'S BOOKS THAT READ THEMSELVES

Four well-known voices have been recorded for a new series of sound books. They belong to Sir Laurence Olivier, Max Bygraves, Hattie Jacques and Roger Moore. They are the first four artists to appear in the new Lantern Records series. Each story book is illustrated in colour and has a 45 EP record inside the cover, on which the story is told against a musical background.

These are the four books in the new series: *The Pied Piper of Hamelin*, told by Sir Laurence; *Cinderella*, by Max Bygraves; *Little Red Riding Hood*, by Hattie Jacques and *Aladdin*, by Roger Moore. Music for all the stories was written and conducted by Woolf Phillips. Each sound book costs 8s 11d complete.

They are produced by Ken-Max Recordings Ltd, which started in 1963. Max Bygraves approached Ken Webb, a director of a large company publishing greetings cards, and mooted the idea of a Christmas card record. His suggestion led to the production of *Jingle Bells*, which was a success during Christmas 1964, and sold 100,000 copies.

Last year, the company produced a Christmas card record of *White Christmas*, a birthday card record and a range of four children's records. Next move was to launch the sound books, which children can read as they listen to the record.

The sound books will be on sale in stores and shops, and through mail order catalogues. Next year, the range will be increased and other artists will be engaged to record the stories. Next to go into production will feature Eric Sykes.

The firm has also produced, at 4s 11d each, a Christmas greeting from Max Bygraves on a 7in 45 EP record, contained in a superb, full-colour Christmas card; four EP records with four songs on each, again by Bygraves; and another Bygraves record of birthday songs, packed with a greetings card.

Where to park and where to go... as the Christmas whirl gets under way

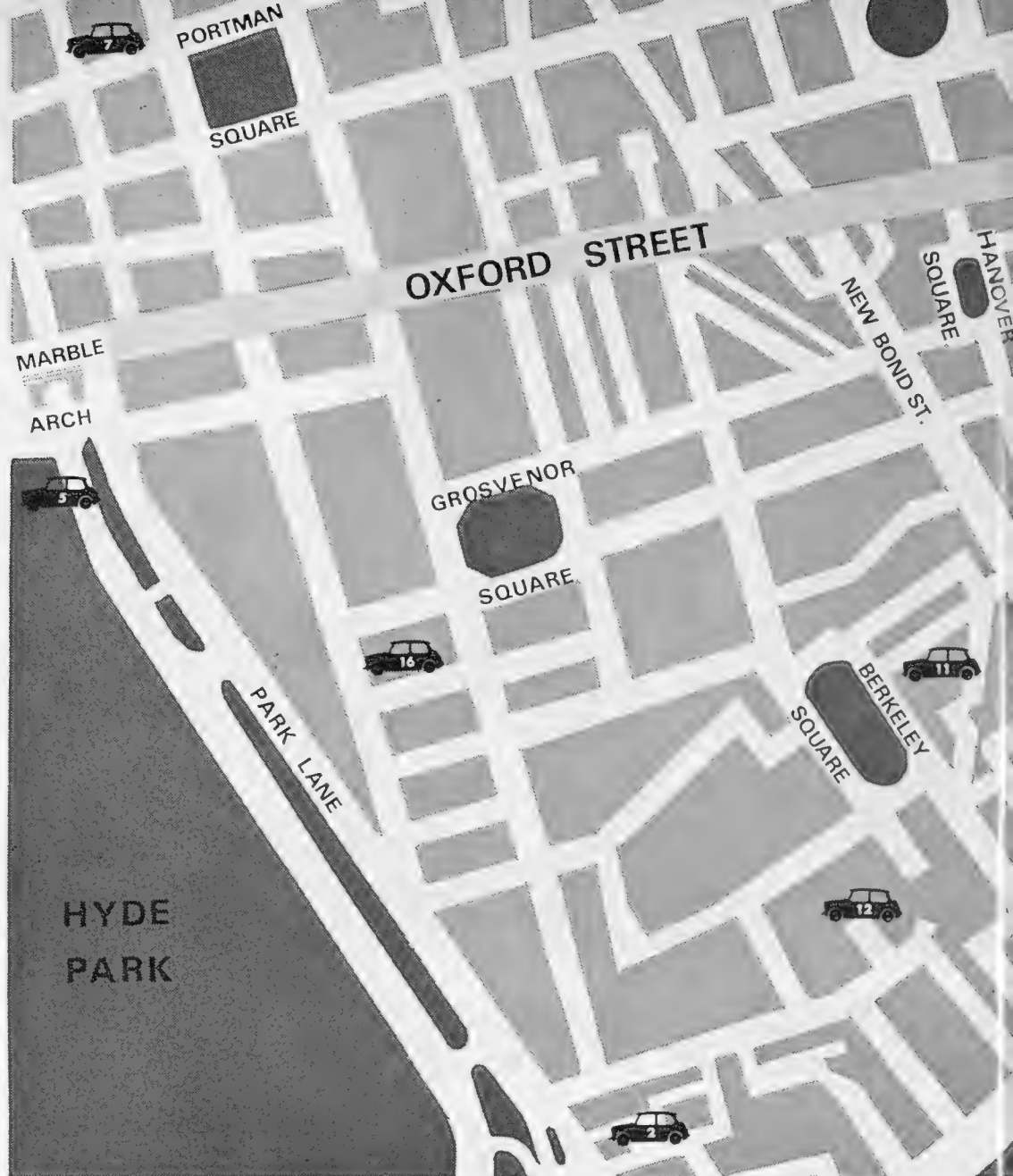
THE foremost problem of enjoying the Christmas attractions of central London is, of course, where to park your car. This map will help you. If you have decided on your destination, look for the car symbol nearest to it.

Then check with the key below to find out the name of the street in which the car park you want is situated.

If you haven't yet decided where to go, read the mass of information on this page about Christmas London, make your choice and pick out the best car park, remembering that those nearest to the hub of Piccadilly are liable to be the most crowded. First, then, your key to the parking problem:

(1) 22/23 Denman Street, W1 (Piccadilly Circus); (2) Hertford Street, W1 (London Hilton Hotel); (3) 2 Lexington Street, W1 (Brewer Street); (4) Old Burlington Street, W1 (Bond Street); (5) Park Lane, W1; (6) 51 Poland Street, W1; (7) Portman Square, W1; (8) Savoy Place, WC2 (entrance off Villiers Street); (9) Whitcomb Street; (10) Babmaes Street, SW1 (Jermyn Street); (11) Bruton Lane, W1 (Berkeley Square); (12) Clarges Mews, Clarges Street, W1; (13) Denman Street (Ham Yard), W1; (14) 21/22 Mason's Yard, SW1 (Duke Street); (15) Rainbow Corner, W1 (Shaftesbury Avenue side of Piccadilly Circus); (16) 39 Reeves Mews, W1; (17) Upper St Martin's Lane, WC2.

FREE EVENING PARKING. During the Christmas period - until 31 December - these open car park sites will be free of charge after 6 pm. Horse Guards Parade, SW1 (Nearest station Trafalgar Square); Broadwall, SE1 (Waterloo); Grosvenor Crescent (Hyde Park Corner); Nottingham Terrace, Marylebone Road, W1 (Baker Street); Portman Square, W1



(Marble Arch); Tufton Street, SW1 (Westminster).

Now let's take a look at what is going on - with the accent on Christmas-time:

Theatres

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand WC2 (TEM 6404). *The Thwarting of Baron Bolligrew*, with Roy Kinnear as the Baron. 20 Dec-7 Jan. Matinees Mon-Sat 2.30 pm. Seats 5s to 17s 6d

LONDON TRAVERSE THEATRE COMPANY, Jeanetta Cochrane Theatre, Southampton Row WC1 (CHA 7040). *Aladdin* - Clifford Heap's Marionette Company. 26 Dec-7 Jan. Matinees Mon-Sat 2.30 pm. Seats 5s to 12s 6d

COMEDY, Panton Street, SW1 (WHI 2578). *Toad of Toad Hall*, with Martin Friend, Richard Goolden, Bernard Hopkins and John Woodvine. 24 Dec-21 Jan. Morning and afternoon performance - for details ring theatre. Tickets 6s to 22s 6d

CRITERION, Piccadilly Circus,

W1 (WHI 3216). *Pinocchio*. 26 Dec-14 Jan. Matinees every day 2.30 pm. Morning performances Thurs and Sat. 11 am. Tickets 8s 6d to 17s 6d

MAY FAIR, May Fair Hotel, Stratton Street, W1 (MAY 3036). *Sooty's Christmas Show*. 26 Dec-14 Jan. 2.30 and 4.30 daily. Seats 2.30, 4.30 and 6.30. Tickets 7s 6d to 15s 6d

MERMAID THEATRE, Puddle Dock, EC4 (CIT 7656). *Treasure Island*, with Bernard Miles as Long John Silver. 19 Dec-21 Jan. 2.30 and 5.15 daily. Tickets 7s 6d to £1

PALLADIUM, Oxford Circus, W1 (GER 7373). *Cinderella*, with Cliff Richard and the Shadows and Terry Scott and Hugh Lloyd. From 20-23 Dec at 7.30 pm. 24 Dec onwards at 2.45 and 7.30 pm. Tickets 7s 6d to 25s. Boxes £4 and £5

SAVILLE, Shaftesbury Avenue, WC2 (TEM 4011). *Fame in '67*, with Georgie Fame, Julie Felix, Cat Stevens, Sounds Incorporated and the Fourmost. 26 Dec-7 Jan. Nightly at 6.10 and 8.45 pm. Tickets 6s to £1

WESTMINSTER, Palace Street, Buckingham Palace Road, SW1 (VIC 0283). *Give A Dog A Bone* -

family pantomime from 8 Dec-4 Feb. Tues-Fri 7.30 pm, Sats 6.30 pm. Matinees Wed, Thurs and Sat 2.30 pm. Tickets 7s 6d to 25s

Opera - Ballet

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Humperdinck's *Hansel and Gretel*. Matinees on Mon 26 Dec, T 27 Dec, Sat 31 Dec and Sat 7 Jan 2.30 pm. Evening performances 7.30 pm on Thurs 22 Dec, 28 Dec, 2 Jan 5 Jan

ROYAL FESTIVAL HALL, SE1 (WAT 3191). *The Nutcracker*, presented by London's Festival Ballet. 26 Dec-14 Jan. Weekdays 3 and 7.30 pm. No matinees on 10, 12 and 13 Jan. Tickets 7s 6d to 28s 6d

Music

ROYAL FESTIVAL HALL. Goldsmiths' Choral Union. Carols. 3 pm and 7.30 pm. *Messiah*, London Philharmonic Orchestra and Choir. 7 pm, 20 Dec

ROYAL ALBERT HALL. Carols.



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Royal Choral Society. 7.30 pm, 16, 17, 19 Dec. Bach Choir with Jacques Orchestra. Family carols. 2.30 pm, 18 Dec. Alexandra Choir and Proctor Orchestra. Carols and other Christmas music. 7.30 pm, 18 Dec

Cinemas

ASTORIA, 157 Charing Cross Road (GER 5385): *Romeo and Juliet* (U), with Margot Fonteyn and Rudolf Nureyev

CARLTON, Haymarket, SW1 (WHI 3711): Double feature of *Batman* and *The Man Called Flintstone*

LONDON PAVILION, Piccadilly Circus (GER 2982): *Thunderbirds Are Go*—puppet feature film (U)

ODEON, Leicester Square (WHI 6111): *Finders Keepers*, with Cliff Richard

COLISEUM, St Martin's Lane, Trafalgar Square (TEM 3161): *The Bible . . . in the Beginning* (U)

COLUMBIA, Shaftesbury Avenue (REG 5414): Double feature Walt Disney programme, *Follow Me Boys*, and reissue of cartoon film

The Wind in the Willows

DOMINION, Tottenham Court Road (MUS 2176): *The Sound of Music* (U)

LEICESTER SQUARE THEATRE, Leicester Square (WHI 5252): *Return of the Seven*

STUDIO ONE, Oxford Street (GER 3300): *My Fair Lady*

WARNER, Leicester Square (GER 3423): *The Family Way*

Lights

The following buses go along the decorated streets:

OXFORD STREET: (Marble Arch to St Giles Circus) — 7, 8, 25 (St Giles Circus to Bond Street only) — 73

REGENT STREET: (Piccadilly Circus to Great Portland Street) — 3, 39 (not Sundays), 53, 59 (Sunday), 59A (Monday to Friday), 159 (Monday to Saturday), 159A (Saturday). **Oxford Street**: (Piccadilly Circus to Great Portland Street) — 6 (Sundays to Friday), 6B (Saturdays), 12, 13 (Monday to Saturday), 15, 60 (Monday to Friday), 88. Lights are on to the fol-

lowing dates: Oxford Street, 31 Dec; Regent Street, 26 Dec; Kensington High Street, 4 Jan

Stores

GAMAGES, High Holborn. Father Christmas in Toy Department. Third floor. Pay 2s 6d if you want him to give you a gift. And walk around Gnomes Enchanted Playground

HARRODS, Knightsbridge. Father Christmas on third floor (no presents). Super motor-racing room on third floor where children can play on Ravell racing track (under supervision). Also supermarket with toys all marked under £2 and Gifts for Grown-Ups section — all gifts under £1. Adults only allowed in if accompanied by children

SELFRIDGES, Oxford Street. Father Christmas and Uncle Holly — Lucky presents 2s 6d. Also visit Emerald City in search of Wizard of Oz and meet the Man of Straw, the Tin Man and the Cowardly Lion on the way. Third floor

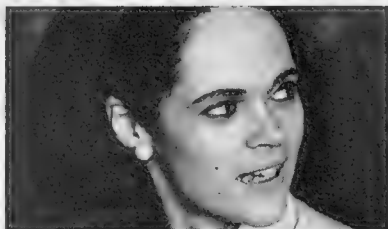
WHITELEYS, Queensway. Father Christmas on first floor in Toy Department, and Children's

Christmas Fair with rides on life-size mechanical elephant, motor-car circuit rides in reproduction models of a vintage Ford and Morris (loaned by Lord Montagu), roundabout and candy floss, toffee-apple bars, and other delights

Late Shops

Shops open late on the two Saturdays before Christmas as follows: Aspreys, New Bond Street, to 5 pm Christmas Eve; Austin Reed, Regent Street, to 6 pm, 17 Dec; Bourne and Hollingsworth, Oxford Street, to 6 pm, 17 Dec; Fortnum and Mason, Piccadilly, to 6 pm Christmas Eve; A W Gamage, Holborn, to 4 pm, 17 Dec; Jaeger, 204 Regent Street, to 4.30 pm, 17 Dec; Marks and Spencer, Oxford Street, to 5.30 pm, 17 Dec, to 4 pm Christmas Eve; Peter Robinson, Oxford Circus and Strand, to 6 pm, 17 Dec; Selfridges, Oxford Street, to 6 pm, 17 Dec; Simpsons (Piccadilly), to 4 pm, Christmas Eve; Swan and Edgar, Piccadilly Circus, to 5.30 pm, 17 Dec; Whiteleys, Queensway, to 7 pm, 17 Dec

SARAH DRUMMOND



TALKING FASHION

PARIS HOUSE, that Aladdin's cave in South Molton Street, is the grandmother of costume jewellery in this country. Eustace and Betty Allan, the owner-designers of Paris House, used to import jewellery, belts, buckles, buttons, braids and trimmings direct from Paris, until it was too expensive to do so in the 1930s, when they set up their own workshops. They worked hand-in-glove with the couturiers, and at first based their designs on those of Paris.

Now they keep their eyes and ears trained on the fashion scene this side of the Channel. Their jewellery sells, too, in Harrods, Fortnum's, Harvey Nichols, Dickins and Jones, and boutiques all over the country. They cover and make buttons and belts, and are very proud of their Royal Warrant as the Queen's beltmakers.

Mrs Allan does the jewellery designing, and comes up with ideas like silver cones and cubes for rings, and fabulously coloured leather and suede watch straps, long before anyone else. At the moment she is putting her designing energies into large chunky rings and earrings—like the ones in the photograph—which she believes will continue to eclipse bracelets and necklaces for a long

time. She also believes that hair ornaments will be worn a good deal with caftans and delicate Indian influenced voile dresses.

Colour, too, is going to continue to play a big part in jewellery next summer, says Mrs Allan. At Paris House they never use plastic—but beads, cut glass and cut stones (from the Tyrol) in astounding stained-glass-window colours. Nothing is extreme, nothing is mass-produced... the jewellery from Paris House doesn't pretend to be anything other than it is: very, very good *bijoux de fantaisie*.

Alice Paul (12 Abingdon Road, W8: WES 4466) is a must. This unique little boutique opened in July, and was forced to close for a while in November, when they were completely robbed of their stock; not so long ago, they reopened with a superb new collection.

The designer (and partner) is Elphinstone Gibb, who is in the unusual position of still being a student at the RCA. He is in his first year—of fashion, naturally—having already put in four years at St Martin's; he left with a number of awards. Already his clothes have a couture touch: his designs are original—without being in the least bit kinky—and his use of fabrics is excellent. These come from Holland, Germany, Scotland and England, and you are not likely to see anyone else using them.

The clothes are beautifully cut and finished, and even for linings Alice Paul lash out into delicious and luxurious colours. There are day dresses, evening dresses, suits, beautifully tailored coats (a marvelous red one has lapels which reach around the back, making a belt, meeting with a buckle, which starts a vast pleat), and great trouser-suits, as well as crochet tops and sweaters. The price range is between 8½ and 30 guineas. At Alice Paul, it is



Black brocade flapper coat, designed by Elphinstone Gibb at Alice Paul, approximately 28 guineas. The flap, collar and cuffs are slightly padded and stitched black satin. This coat is also made in other colours, and each one has a dress to go with it—in the satin—for 12 guineas.

quite usual for a girl of 17 to buy the same dress as a woman over 40.

The Yellow Room has knock-out caftans. The stripey ones (in six different colourways, most of them on a red-hot theme) look like the real thing from Arabia and cost a mere 7½ guineas. The only danger is that the popularity of these is such that you might well find someone else in your dinner party wearing one, too.

Emma Booker and Clare Peploe, designer-owners of the Yellow Room, have also had billowy caftans made up in velvet (wine or black, which cost between 8 and 11 guineas), and superb brocade ones, hinting of Persian blues and greens, very extravagant-looking, for 13 guineas.

NEXT time you're on the antique hunting ground of Camden Passage, you will find you can pick up a bargain dress. The Boutique Arcade has two dress stalls there—nothing Victorian, though, they're all new—as well as a wiggery and a man's boutique.

Medway of Knightsbridge have brightly coloured flowered PVC bags—carrier shaped—with attached and matching umbrellas: price 9 guineas.

Also Medway, and new, are American candy-striped leather cases. They are built on the lines of a slim briefcase, but with your important documents there's also room for a nightie. They cost 17 guineas, but will be copied later and sold for 5 guineas.

Tuffin and Foale have a splendid little sleeveless skimpy dress in red, gold, yellow or pink. And the price: 6½ guineas. Plus ravishing twill and crêpe trouser-suits for around 20 guineas.

The Kemps (of Knightsbridge Green—where Tome Hill was) start sizing at 8, like any normal boutique, but they continue up to 18, even a few 20s. Curvy girls should go there.

A rash of shops has just sprung up in the King's Road, or are about to. Susan Handbags opens—called Susan of Chelsea—at No 92 (tel: 589-9084), and have their usual magnificent collection of bags and purses. Just in are tortoise-skin bags (this skin is exclusive to Susan in England), in almost every colour, at its most pretty in pale beige. These bags cost £23 15s and last, they say, for ever. Susan is also starting crocodile bags, for which the kick-off price is 15 guineas. More in line with the King's Road idiom are the gold-knit bags, on draw-strings, for 5 guineas.

Wallis open their Chelsea branch (at 96 King's Road) on 14 December, and have brought over some magnificent things from Paris, including long silver coats, striped with black (from V de V), macs from Andre Ledoux, raffia evening coats, masses of silver and ski-wear, as well as a big new selection of dresses and trouser-suits.



Transparent glass earrings, great with a silver dress—and they reflect whatever other colour you're in. Four guineas at Paris House (47 South Molton Street).



Military dress in black wool jersey, with scarlet piping and gold buttons, 16 guineas, by Susan Small. Available to order, at Thirteen A, 13a Heath Street, NW3 (SWI 6667).



Devastatingly simple see-you-through-the-day-dress, an ageless classic, in emerald checked wool jersey, about 10 guineas, by Tony Armstrong, 109 Walton Street, SW3 (KNI 5712)

KNIT-KNACK LOOK

Fashion by Sarah Drummond,
Norma Moriceau and Margaret Dreyfus

ALL hail the jersey dress, a subtle fashion winner! Whereas, at one time, jersey was considered as a cloth for the fuller, over-forties figure, it is now (true to the fashion fickleness of our time) one of the unbeatable bargains to have in your wardrobe.

It doesn't have to be wool, either: for jersey has expanded to include all the man-made fibres. Marvellous to wear, warm, light, easy to pack, soft and great to move in.

A few years ago, jersey used to sag and droop at the hemline and seat, and lose its shape everywhere else after a few wears. Now you can wash (or dry-clean) it

endlessly, knowing that it will come back to you in the shape in which it started life.

Look at the striped dress on the right: that proves our point. Nobody would dare wear it if there was any promise of the lines crossing - that's the jersey knit-knack for you!

Black-and-white zebra dress in Courtelle "jersey" by Hildebrand, 9½ guineas, at 5th Avenue and Werff. Worn with Echo black-and-white stockings, 12s 11d at the Lotus Boutique. Black mock croc shoes by John Smith, 5 guineas at Simpson and Fenwick, Fifth Avenue, Regent Street, W1 (REG 3766) and branches. Lotus Boutique, 43 New Bond Street, W1 (MAY 4818). Simpson, Piccadilly, W1 (REG 2002). Fenwick, New Bond Street, W1 (MAY 9161).



WHAT PEOPLE ARE WEARING



Judy Foote (above), wearing a gold brocade caftan from Harrods where she works in the Toy Department.
Coral Browne (below), currently appearing in *Lady Windermere's Fan* at the Phoenix, wearing a hostess gown-come-housecoat in pink, mustard and green cotton which she bought in New York.



Rowan Light (above), London agent for a newly opened Hong Kong boutique called Trend Gallery, wearing a green and purple jersey dress from Marks & Spencer.



Jeannette Norell (above), a department and grooming consultant, wearing a hand-made white suit, in bouclé and silk mixture, piped with black, by Tinero.



Lucy Saroyan (above), actress daughter of William Saroyan, the American author and playwright, wearing a pink and orange voile dress from Serendipity, New York.



Kim May (above), a solicitor's receptionist, wearing a present from Italy—a silk pyjama suit with pink, mauve and green patterns on a white background. The sash is bright pink.



Left: Blue wool dress with navy-blue bands along hem and down the side with matching stockings, from Chloe, and an art nouveau silver belt.



Right: Scarlet wool dress and jacket with welting seams from Chloe in Paris.



Left: Pink, orange and green silk jersey top and skirt by Emilio Pucci, from Lord & Taylor in New York.



Above: Red trousers with red blouse and gold bands on military collar to match, worn with navy-blue blazer, all from Dunhill Tailors in New York.



Left: White crepe dress with silver sequins and pearls from Chloe in Paris.

ONE WOMAN'S WARDROBE

This week — The Madam Fitz-Gerald

Louise de la Falaise, who married Desmond Fitz-Gerald, Knight of Glin, two months ago, and has been honeymooning in Mexico and New York, has now settled in their London flat. The Madam Fitz-Gerald (that is her correct title), half-French and half-Irish, is a student of ballet. Her wardrobe is well balanced yet very varied, with tweed skirts, kilts with sweaters and stockings to match, little dresses which can also be worn at informal cocktail parties, and exquisite beaded evening dresses. Mrs Fitz-Gerald admits that how she dresses depends on her moods. She goes through phases of wearing bright colour mixtures with exotic beads and stiff metal belts as accessories, but also likes a chic, serene look with well-cut tailored suits which she usually

has made to measure. She is very precise about her shoes and handbags, bought mainly from Charles Jourdan. Mrs Fitz-Gerald loves brim hats or very floppy straw hats, but alas, has few opportunities to wear them. She needs scarves much more, and has a slight conscience about not wearing gloves. Due to her French upbringing she adores Parisian clothes and buys a lot from Chloe, including her coats, which are usually double-breasted and slightly fitted, with small high collars, and she has a soft spot for the very French simple navy-blue coat with brass buttons, worn with high fitting boots. Mrs Fitz-Gerald often wears trousers with shirts or little Shetland sweaters, and has an exquisite Russian coat to wear over trousers.

Report by MARGARET DREYFUS Pictures by JOHN BENTON HARRIS

BEAUTIQUE



THE FASHION SERVICE FOR WOMEN . . . by Norma Moriceau

STEP SOFTLY: For lovely smooth, soft feet—free from patches of rough, dead skin—try using Pretty Feet; it's amazing how fast it works. It comes in a roll-on applicator at 5s 1d or a bottle at 4s 7d. Clean to use, easy to apply.

BEAUTY LARK: Fun for Christmas parties are Estee Lauder's Jeweled Mouches . . . black, silver and "jewelled" beauty spots to place wherever you desire. A box of assorted mouches cost £2 2s 6d and are available at all main stores.

BREAKING POINT: Woltz Italiana have a lanolin remover at 3s 11d, which helps to prevent brittle nails. Its lanolin content feeds the nail and prevents rough, uneven surfaces. Also from Woltz is their nail hardener, at 15s: just two applications a week is sufficient to stop breaking or chipping nails.

NATURAL WONDER: This is the name of medicated make-up and skin-care products by Revlon, prepared especially for young skins. It consists of: Total Care lotion at 11s 9d and 19s 3d, medicated cleansing pads at 7s 9d (both are excellent for boys, too, as they are not perfumed), medicated stick at 11s 9d (to cover as well as heal), cake make-up at 11s 9d, matte make-up at 12s 9d, liquid make-up at 9s 9d, and pressed powder at 12s 9d. To use Total Care lotion: saturate a pad of cotton wool and apply it with brisk upward movements.

HAIR HOSPITAL: Simon Hext, 23-24a Albemarle Street, W.1 (MAY 6969) has opened a wig clinic in his hairdressing salon, where he will undertake to re-make, lengthen, shorten, thicken, thin, colour, clean and set clients' own wigs and hair-pieces. The price depends on the "operation." For girls in a hurry, Mr. Hext offers two express services—the first is a guaranteed 60-minute shampoo and set at 17s 6d; the second, a super express 30-minute shampoo, set and cut in the Simon Hext style, costing one guinea.



HAIR FANTASY by Alan of Piccadilly (REG 7030), using Periwigs hair piece—real hair cut and treated to look like fake hair—which he has designed for daytime wear.

GOLDEN EFFECT: At Martin and Dominic (12 Cadogan Place, SW1. BEL 8974) pretty gold mesh snoods for a guinea. Also "Frou-frous." These are chrysanthemum-shaped hair ornaments which slip on to the back of the head, made in brightly coloured silk, from 1 guinea.

YOUTHFUL REMEDY: As you grow older your skin actually gets thinner: it begins to feel dry, to show little lines and to look duller. Endocil Beauty Treatment Cream stimulates the skin cells into new life. Comes in four sizes, starting at 6s 6d, to 1 guinea.

SCENT MIX AND MATCH: Floris (89 Jermyn Street, SW1. WHI 2885) make delicious and sweetly-concentrated scents—Lily of the Valley, Jasmin, Stephanotes, Rose Geranium and Mal Maison, which come, too, in toilet water, bath essence, soap and talc. A whole set in the same smell make a glorious present. Perfume starts at 17s, toilet water at 17s, bath essence 14s, soap 3s 10d or 5s 10d a tablet and talc 8s 6d. Floris goods are also stocked at Harrods, Marshall and Snelgrove, Peter Jones and the Army and Navy Stores.

HAIR PROBLEMS: Vita-point have just brought out a new lemon liquid shampoo for oily hair—sachet at 10d, bottle 3s.

WIG STAND: Poly Styrene Head, a wig base, comes in six colours at 12s 6d or 14s 6d by post at Balzar of California, 17 New Bond Street, W1.

ABSORB: A new way of wearing perfume comes from Coty, who have introduced a cream skin perfume. Called Cream Sachet Perfume, it comes in four different scents: and is priced from 15s 9d to 17s 9d.

STOCKING SURPRISES:

a. Beauty cofret by Dubarry filled with talc, hand lotion and bath cubes at 8s 9d at all leading chemists.

b. A pretty red pochette holding powder compact and lipstick by Coty at 12s 9d at Bourne and Hollingsworth.

c. Fabulous gold gift, refillable cologne spray in choice of four dreamy fragrances by Faberge. Wood-hue-Tigress-Aphrodisia and Flambeau 45s each at Harrods and Selfridges.

d. For the sophisticated with expensive taste—Faberge's gorgeous velvet Tigress boudoir box containing cologne, bath powder, perfume and bath soap at 126s: Harrods, Selfridges.

IN TANIA



HUNTER STYLE . . .

TANIA HUNTER: Is a 20-year-old antique dealer, who recently acquired a stall in Chelsea's supermarket. Part-Irish (on her father's side) and part-Russian, she has very pale-olive skin, which she cleanses with Johnson's baby soap, although in the winter, when her skin tends to be dry, she uses Nivea cream. For foundation, Tania applies Charles of the Ritz's Chaillot Ritz Mat, but dislikes wearing powder.

"When I feel I want a Marlene Dietrich hollow-look," she says, "I use Quant's Face Shaper. Normally, though, I just wear foundation and eye make-up . . . which may sound rather complicated, but goes like this: First I draw a line with brown pencil (usually Revlon's) above my eye-lashes, then a line in the eye hollow with the same pencil. I next use Revlon's Taupe Liquid Shadow above the hollow line and on my eye-lid. Between the two pencil lines, I use a mixture of Taupe and Quant's deep brown liquid shadow. On my eye-brows I apply Taupe with a brush. I once tried a lovely curving brow, but it didn't work."

Tania's hair is very fair and comes down almost to her waist. Her perfume is Ma Griffe by Carven.



SLOWLY but surely, the Indian cult has taken hold of our imaginations. We have sampled the Indian flavour of several numbers on *Revolver*; witnessed George Harrison's voluntary exile in Bombay, where he sought to master the elusive art of the sitar; raved about Ravi Shankar's concerts at the Albert Hall, and more recently applauded Miss India's triumphant conquest of the Miss World title. Inevitably, this new-found interest had to have its reverberations in the world of fashion.

The Stanley Adams boutique in Kingly Street has a new range of Rajah suits in light fawn cavalry twill. The jacket is knee-length with two hip-pockets, a flapped breast-pocket, six frontal buttons, and it is flared slightly from the hips downwards. The trousers are narrow with plain bottoms. "Just how can you ignore a feeling like this?" asked Stanley Adams. "I felt that the Indian feeling had to be translated into clothes. I asked the Indian High Com-



Fawn Rajah suit in light cavalry twill, by Stanley Adams. Costs 20 guineas.

missioner for some photographs, and adapted my designs from these."

The suits cost about 20 guineas. Also available are Indian raincoats in proofed gaberdine, at £15 19s 6d. The whole idea seems vaguely comical and unlikely, but Mr Adams assured me that the market is wide open.

HIS PLACE

by
Roger
Eldridge



FOLLOWING last week's announcement about instant clothes—that is, clothes which are daubed and decorated by the individual (see *His Page*, 10 December)—it seems that several manufacturers have decided to exploit the trend. Smart Weston's, for instance, are introducing a new line in French jeans, which can be moulded to individual taste.

Supplied with them is a special pen for writing messages or tracing designs on the material. Ordinary washing processes leave your handiwork untouched, but a special detergent will not only erase the graffiti, but change the colour of the jeans as well. These metamorphic jeans, complete with pen and detergent, are available at the Smart Weston Trouser Shop in Regent Street, at 75s a pair.

A return to the era of Al Capone is predicted by John Hardy of Knightsbridge. All-white suits and black shirts will, it seems, be the ideal wear for this coming spring. Most popular materials are likely to be cavalry twill and flannel.

Men are now delving far back into the past to find new ideas for self-projection. The era of Charles II has recently become popular. Old family heirlooms and relics are being worn by the young aristocracy. Antique pearl necklaces are sometimes substituted for neckties, and huge brooches are replacing the traditional carnation in the lapel.

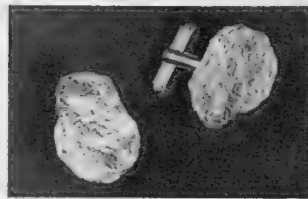
Guy's in Oxford Street have introduced a new range of low-priced but tasteful tailormade suits. The suits, in tweed, are two-piece, with single-breasted jackets and slim-fitting trousers. They come in 12 different colours, and cost as little as 19 guineas.

HOW about tinned socks for Christmas? John Michael's have installed an attractive sales booster in most of their London branches. Customers can have small items such as cuff-links, ties and belts specially canned on the spot for an additional 2s 6d. The decorated tins can only be opened with a can opener.

It is high time that the traditional blazer was given a new lease of life. Neville Reed have gone some of the way with a double-breasted version by Pierre Cardin, costing £12 10s. It has slanting side pockets and a 13-inch centre vent.

FOR warmth without style, there is nothing to beat the conventional reefer jacket. Burberrys have now introduced one in proofed check tweed with a matching cap. It has a fly front and two zipped pockets, and costs about 19 guineas retail.

Moss Bros, perhaps the best known of the clothes hirers, are offering a new facility to go with their rented gear. For 10s a day, you can hire a collapsible bicycle to beat London traffic.

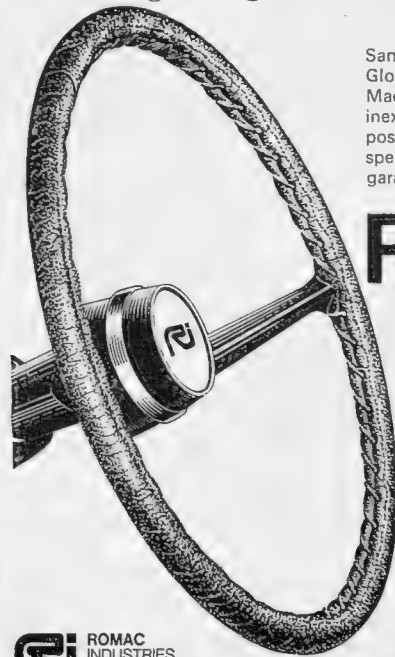


It is a pity that new ideas in jewellery lag so far behind advances in fashion. The general idea seems to be that if diamonds are for ever, then there is little point in improving their presentation. However, it is encouraging to report that not every jeweller adopts this philosophy. The Diamond Boutique in Queen's Street, Maidenhead, designs jewellery to fit the tastes and budgets of its customers. The cuff-links featured above were commissioned by a customer who wanted a "cornflake look." In 18-carat gold, they cost as little as £15 a pair.

During the past few weeks I have made a close study of all the gifts available for motorists and decided to give my special friends a Romac Steering Wheel Glove. Have you seen the range of Romac Gloves? Yule agree they make great gifts - and so inexpensive!



Santa's right—a Romac Steering Wheel Glove is the gift for very special motorists. Made to fit all cars, a Romac Glove is inexpensive, smart, and gives sensitive, positive and comfortable hand grip at all speeds. From leading accessory shops, garages, and Halfords.



ROMAC STEERING WHEEL GLOVES in 3 types

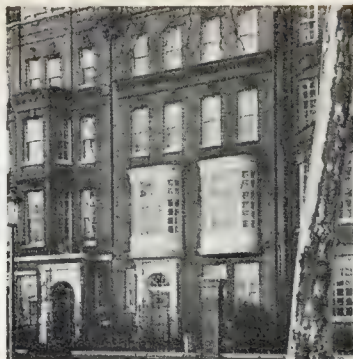
LEATHER This is the gift for the sports car driver and for the motorist who drives fast over long distances. Made in genuine top quality leather. Tan, and black. Lace-on. 32/6. **SUPERDRIVE** New super steering gloves in luxury expanded Vinyl. Foam backed. Lace-up. Colours—black, tan, pig-grained tan. A super gift for 12/6. **STANDARD** In smooth textured material and elegantly styled to enhance the interior of every car. In blue, fawn, red, green, grey, chocolate. Only 10/6.

Look for the gay gift packs



ROMAC INDUSTRIES LIMITED

PROPERTY



Left: The vast Whiddbourne mural in the dining-room of 7 Wilton Crescent. Right: 9 Cheyne Walk overlooks the river.

When my ship comes home, I win the pools or Ernie has an electronic brainstorm, I want a house in Cheyne Walk, Chelsea, SW3.

It's not often that any of those elegant houses with their river views come on the market. But a very handsome five-storey house, built about 1887, is now for sale—9 Cheyne Walk. It faces south with a view over Chelsea Embankment Gardens to the river. There are five bedrooms, three bathrooms, four reception rooms, a modern fully fitted kitchen, a staff flat with two rooms and a bathroom, a day nursery, a games room, a roof terrace and a walled garden.

The agents are Harrods Estate Offices, Hans Crescent, SW1 and the asking price for the 10 years unexpired lease is £17,500. A new owner would find that it is a policy of the leaseholders, Cadogan Estate, invariably to offer a new lease when the old one expires.

● Mrs Dino DaPonte wishes to sell her luxurious period house, 7 Wilton Crescent, SW1. The house was completely remodelled eight years ago, in

the most lavish style. There are two murals by Timothy Whiddbourne, one covering the whole of one wall in the dining-room, the other on the ceiling above the second floor landing.

The principal bathroom has gold fittings. There are spacious entertaining rooms, the house has an electric passenger lift and full central heating. The agents, Wilson & Co, Mount Street are asking £80,000 leasehold (the lease has 48 years to run) which includes kitchen equipment, carpets, curtains and fittings.

● Not quite the weather to think about a palatial seaside home but Casa del Mar, Marine Drive, Goring-by-Sea, Sussex is for sale freehold at around £30,000. A modern house, it has three reception rooms, four bedrooms, two bathrooms, a two-car garage, swimming pool with changing rooms and summer house. The west garden has a seven-waterfall rockery, electrically controlled. The agents are Blake & Co, of Mount Street.

doreen king

SALEROOMS

THURSDAY 15 DECEMBER

English furniture, textiles, eastern carpets and rugs. 10.30. Books on travel, topography, atlases and Americana. There are several first editions. 11.0. Christie's Antique and modern furniture, old and modern pictures. 11.0. Bonham & Sons, Montpelier Galleries English and foreign silver and plate. 11.0. Old Master Drawings. 2.30. Sotheby's Naval and military decorations and medals, including three Victoria Cross Groups and one very rare George Cross Group. 1.0. Glendining & Co Ltd

FRIDAY 16 DECEMBER

Pictures by Old Masters, who include Turner, Matisse and Landseer. 10.30. Christie's (continued from Thurs) French furniture, works of art, clocks, carpets and tapestries. 11.0. Sotheby's

MONDAY 19 DECEMBER

Old English and foreign silver. 10.30. Oriental ceramics and works of art. 11.0. Christie's English and continental glass. 11.0. Scientific instruments, fine watches

and table clocks. 2.30. Sotheby's **TUESDAY 20 DECEMBER** English pottery and porcelain, including Wedgwood plaques and a rare Staffordshire Toby jug. 11.0 (continued from Mon). Greek and Russian Icons and objects of vertu. 11.0. Sotheby's

WEDNESDAY 21 DECEMBER

English and continental pewter and works of art, including a collection of keys, bronzes, marble sculpture, wood carvings and ivories. 11.0 18th and 19th century paintings and drawings. At 11.0 (paintings) and 2.30 (drawings). Sotheby's

ADDRESSES AND VIEWING TIMES

Bonham and Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) — one or two days before sale

Christie, Manson & Woods Ltd, King Street, SW1 (TRA 9060) — two or three days before sale

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242) — at least two days before sale

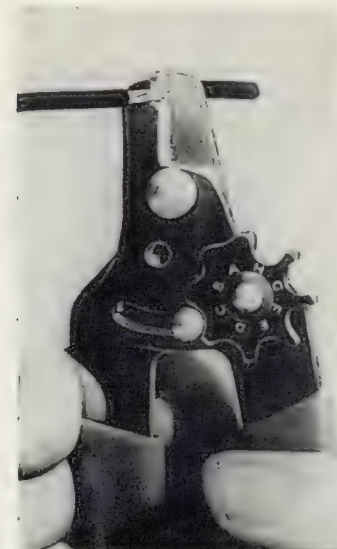
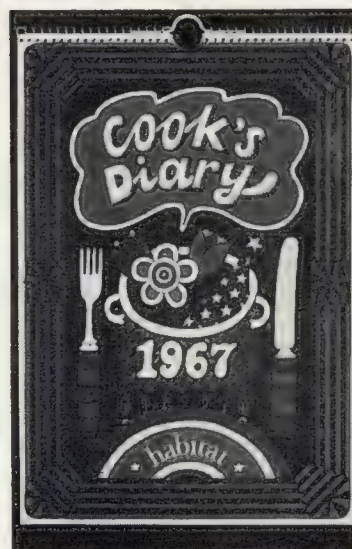
Glendining & Co Ltd, Blenstock House, 7 Blenheim Street, W1 (GRO 8541) — two days before sale

LAST-MINUTE CHRISTMAS GIFTS

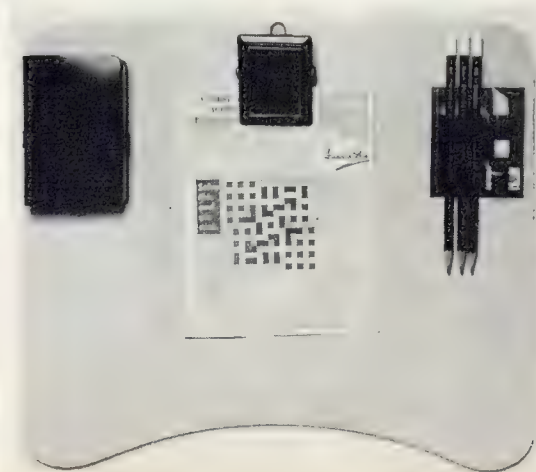
by Sheila Fitzjones



Above left: Giant wood spoon — measures 25in. More decorative — or a secret kitchen weapon — than useful: 12s 9d. From Heals. Above right: Tall-Cat Growing Calendar — gay, and pretty enough to hang on the nursery wall. Dates and details can be written on: 5s. From Mothercare shops.



Above left: Cook's Diary — printed in gorgeous colours to cheer the harassed cook. Cover is plastic coated. Price 10s 6d. From Habitat, Tottenham Court Road and Fulham Road. Above right: Stocking-filler for man in your life. New wire-stripper and cutter with special pre-set selector gauge to help him keep sweet-tempered while he changes a plug: 8s 6d, from all branches of Halfords.



Left: For Cross word Puzzle Addicts — cross word puzzle board with black calf fittings which comes with dictionary, clip, pencils, rubber and sharpener: £4 19s 6d. From Halcyon Days, 14 Brook Street, W1.

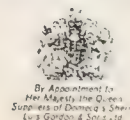


Would you like a celebration? .. A really exciting celebration? .. A sweet relaxing celebration? ... Sweet enough to satisfy the richer tastes? .. You would? Then try **Domecq's Celebration Cream**. A satisfying answer to both ends of a meal ... great for a party ... great at any time.



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Will that office party make or break you?

HOW TO BE THE

COMPLETE LONDON LIFER

1.

On the morning of the office party you rick your ankle, rather painfully while hanging balloons from the strip-lighting. Will you:

- (a) hobble about with a pained but eager expression?
- (b) not attend?
- (c) remain seated so that people come up to you, talk to you, bring you drinks?

2.

About half-way through the evening, just as the champagne cocktails are running out and the whisky is beginning, your boss hoves across, flings his arm round your shoulders and starts chatting amiably. Do you regard this as:

- (a) a sign that 1967 will be Your Year?
- (b) a sign that you will be seeking a new job quite soon?
- (c) an ordinary piece of bonhomie that has nothing to do with the job?

3.

Do you regard the office party as:

- (a) an opportunity to make your number with the uppermost executives?
- (b) an opportunity to prove that you can be charming on the right occasion?
- (c) an opportunity to prove that your efficiency extends to social as well as official functions?

This is the crucial week of the year, when all over London the office-party season reaches its intensive climax. We all pretend it doesn't matter, that it's just an excuse for making merry. But does it? Can your behaviour mean new respect for you in the coming months – or can it mean the shoulder that gets chillier as the New Year gets warmer? Use caution, therefore, and take note of this week's quiz by ROGER BAKER.

4.

Are you likely to:

- (a) talk about the party for weeks before it happens?
- (b) say: "Oh, is it today?"
- (c) say: "Ah yes, I think I can spare an hour between seeing that Iranian fellow and going on to Tony's cocktail party"?

5.

You notice one of the more nubile secretaries being slowly but purposefully edged behind a filing cabinet by a boss who ought to know better. Will you:

- (a) rush in and create a diversion?
- (b) think "serves her right, pushy little number"?
- (c) think "serves him right, making a fool of himself"?

6.

Your boss's wife angles you in a corner, and through a veil of vodka-toni

starts telling you how impossible he is at home. Do you:

- (a) drink it all in, making encouraging noises from time to time?
- (b) attempt to divert her attention by making rash statements about defence policy?
- (c) make a mental verbatim note for instant dissemination the following day?

7.

The ranks are thinning, but as ever a hard core remains slumped over typewriters, paper hats on their heads, glasses clutched in their hands. Will you:

- (a) make a determined exit and go home?
- (b) sing out: "Let's all go back to my place"?
- (c) start clearing up and ostentatiously removing glasses?

8.

Your method on the morning after is:

- (a) come hell or high hangovers, to be in the office first?
- (b) to arrive about an hour late along with everyone else?
- (c) to simply stay in bed, knowing that no one will mind much?

HOW TO SCORE

- 1. (a) 5 (b) 0 (c) 10.
- 2. (a) 2 (b) 0 (c) 10.
- 3. (a) 2 (b) 10 (c) 5.

HOW YOU RATE

Under 10: a pathetic figure, nervous and insecure. I can't really see you getting anywhere at this rate.

10-30: a safe, ordinary figure, not destined for anything particularly great, but quite sure of yourself. You would rather do the correct thing than the adventurous one. Over 30: you are probably a boss-figure already, anyway. Going places fast, with a clear idea of the division between social and official relationships.

- 4. (a) 5 (b) 10 (c) 2.
- 5. (a) 10 (b) 2 (c) 0.
- 6. (a) 2 (b) 10 (c) 0.
- 7. (a) 2 (b) 5 (c) 0.
- 8. (a) 10 (b) 5 (c) 0.

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for Christmas and New Year

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The perfect Christmas Gift
The new 40 oz Haig



THE BRIDES



Miss Pauline Middleton (above), was married to Mr Andy Wright at St John's Church, W8. The couple are Australian and the bridegroom, who works in London as an accountant, represented Australia in the swimming team that visited America last year.



The Hon Roxana Lampson (above), youngest daughter of the late Lord Killearn, PC, and of Jacqueline Lady Killearn of Montpelier Square, was married to Mr Ian Ross of Haslemere, at St Margaret's, Westminster. Photo: Portman Press Bureau.



Miss Susan Guest (above), elder daughter of Mr and Mrs Douglas Guest of the Little Cloister, Westminster Abbey, was married to Mr Martin Garrett-Cox, son of the late Mr Guy Garrett-Cox, and Mrs Jeston Homfray of Dunblane, Perthshire, at Westminster Abbey. Photo: Portman Press Bureau.



Miss Jane Gilroy (above), daughter of Mr and Mrs B Gilroy of Puttenham, Surrey, was married to Mr Michael Doxford, twin son of Lt-Col and Mrs Denis Doxford of Liss, Hampshire, at the Church of the Immaculate Conception, W1. Photo: Belgrave Press Bureau.

Miss Sharon Williams (below), only daughter of the late Mr Ernest Williams and Mrs C Kotchan, of Langland Bay, Swansea, was married to Mr Peter Vydra, only son of Mr and Mrs J Vydra of Queen Anne Street, W1, at the Queens Chapel of the Savoy. Photo: Belgrave Press Bureau.



Miss Erica Jeffree (above), daughter of Mr and Mrs Don Jeffree of Oxshott, Surrey, was married to Mr George Rossides, at St Andrew's Church, Oxshott. Photo: Portman Press Bureau.

Miss Lisa Dyer (below), elder daughter of Mr and Mrs H J Dyer of Odiham, Hants, was married to Mr David Crewe-Read, elder son of Col and the Hon Mrs Crewe-Read of Yateley, Hants, at Holy Redeemer, Cheyne Row, SW3. Photo: Belgrave Press Bureau.



Le Tournedos Sauté aux Crevettes de la Manche

*Une Tranche de Filet de
Bœuf, Sel, Poivre,
Echalottes, Crevettes et
un Vin Blanc de
Bourgogne.*

Ratatouille:

*Un ragoût de piment
rouge, Courgette, tomate,
aubergine, oignon,
ail et huile d'olive.*

*Sauce au Vin Blanc Sec.
Echalottes, sel et poivre.*

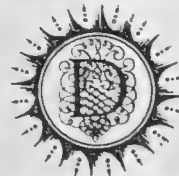
*Shuf.
A.A.*

Centre cut of fillet steak,
sautéed with shallots
prawns, ratatouille and
white Burgundy

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THEATRE

As usual, children are expected to take a sudden interest in the theatre at Christmas. And the entertainments offered vary from simple, charming fairy stories to more sophisticated fare that would stimulate the adult mind as well. Children respond to repetition as we know, and presumably using this as a basis, the same shows are repeated each year with little variation apart from the actors. Two stalwarts, now classics of the Christmas stage, *Peter Pan* and *Toad of Toad Hall*, return, with Julia Lockwood playing her fourth *Peter Pan*. The Royal Shakespeare Company are repeating last year's production of Robert Bolt's *The Thwarting of Baron Bolligrew*, with Roy Kinnear in the title role - an interesting piece of casting which may well extend the play's appeal.

Newcomers to the scene include a play for children by Noel Langley called *The Land of Green Ginger*, about the son of Aladdin and the British première of James Thurber's fabulous story *The 13 Clocks*

which has music by Robert Gallico. Harry Corbett brings his famous bear Sooty to the May Fair Theatre for a short season. *Treasure Island* is again the standby at the Mermaid with Bernard Miles as Long John Silver and 13-year-old Len Jones as Jim Hawkins. *Treasure Island* will be performed daily at 2.30 pm and 5.15 pm. Spike Milligan's show *The Bed-sitting Room* will still play in the evenings.

For traditional pantomime, central Londoners will have to commute to the environs. Only the Palladium offers the big spectacular show this year - and with Cliff Richard starring it should be a good one. There's a family affair at the Theatre Royal, Windsor. John Counsell has devised a version of *Cinderella* with a story by his wife Mary Kerridge and featuring the Counsell girls - Jenny and Elizabeth - in the cast. It's *Cinderella* too at Watford, and at Croydon Jim Dale appears in *Jack and the Beanstalk*.

roger baker

WEST END openings

Th 15 Dec: **ON APPROVAL**, St Martin's, West Street, Cambridge Circus, WC2 (TEM 1443). Author: Frederick Lonsdale. Dir: Murray MacDonald. Cast: Michael Denison, Dulcie Gray, Robert Fleming, Polly Adams. 7.30. Cont: 8.0. T Mat: 3.0. Sat: 5.30, 8.30

F 16 Dec: **PETER PAN**, Scala, Charlotte Street, W1 (MUS 5731). Author: J M Barrie. Dir: James Verner. Cast: Julia Lockwood, Mia Martin, Ron Moody. 7.30. Cont: 2.0, 6.30

M 19 Dec: **TREASURE ISLAND**, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Robert Louis Stevenson. Cast: Bernard Miles, Len Jones, Graham T Mallard, Juan Moreno, Michael Logan, Clive Elliott. 2.30, 5.15

T 20 Dec: **THE THWARTING OF BARON BOLLIGREW**, Aldwych, Strand, WC2 (TEM 6404). Author: Robert Bolt. Dir: Trevor Nunn. Roy Kinnear as the infamous Baron, with Sebastian Shaw, Charles Kay, Nicholas Selby. 2.30

T 20 Dec: **CINDERELLA**, London Palladium, Argyll Street, W1 (GER 7373). Book: David Croft. Music and Lyrics: The Shadows. Dir: Albert J Knight. Cast: Cliff Richard and the Shadows, Terry Scott, Hugh Lloyd, Pippa Steel, Jack Douglas, Peter Gilmore. 7.30

T 20 Dec: **THE LAND OF GREEN GINGER**, New Arts, Great Newport Street, WC2 (TEM 3334). Author: Noel Langley. Dir: Caryl Jenner. Unicorn Theatre Company. For children 5 to 12 years. 2.30

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down.

from the Chichester Festival. 8.0 (ends 10.30). Th Mat: 2.45 (ends 5.15). Sat Mat: 4.45 (ends 7.15). Opened 25 Oct

GIVE A DOG A BONE, Westminster, Palace Street, SW1 (VIC 0283). Christmas show, with Richard Warner, Sandra Michaels, Ronnie Stevens. T-F: 7.30. W and Th Mats: 2.30. Sat: 2.30, 6.30. Opened 8 Dec

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wow. 7.30 (ends 10.0). W and Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Garrick, Charing Cross Road, WC2 (TEM 4601). *Fin de siècle* morality among the Wildest epigrams, with Margaret Lockwood, Richard Todd, Joyce Carey, Raymond Huntley. Third and limited (six-week) season in the West End. 7.45. W Mat: 3.0. Sat: 5.0, 8.30

THE IMPOSSIBLE YEARS, Cambridge, Earham Street, Cambridge Circus, WC2 (TEM 6056). David Tomlinson in comedy of teenage problems. 8.0 (ends 10.0). Th Mat: 2.45 (ends 4.45). Sat: 6.0 (ends 8.0); 8.30 (ends 10.30)

IN THE MATTER OF J ROBERT OPPENHEIMER, Fortune, Russell Street, WC2 (TEM 2238). Robert Harris as an atom scientist persecuted over Communist associations. 8.0. W and Sat Mats: 2.45. Opened 28 Nov

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical. 8.0 (ends 10.45). T and Sat Mats: 4.15 (ends 7.0). Opened 22 Sept

JUSTICE IS A WOMAN, Vaudeville, Strand, WC2 (TEM 4871). Constance Cummings returns to the West End as a lady barrister defending a case in Scotland. 8.0 (ends 10.30). W Mat: 2.45 (ends 5.21). Sat Mat: 5.0 (ends 7.36). Opened 16 Nov

LADY WINDERMERE'S FAN, Phoenix, Charing Cross Road, WC2 (TEM 8611). Coral Browne sweeps devastatingly through a slice of Beaton-designed Wilde. 8.0 (ends 10.30). W Mat: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 13 Oct

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick in an admired English version of a Sardou comedy. 8.30 (ends 10.40). W and Sat: 6.0 (ends 8.10). Opened 26 July

THE LION AND THE JEWEL, Royal Court, Sloane Square, SW1 (SLO 1745). Conflict between old and new values in a Nigerian village. 7.30. Sat: 5.0, 8.0. Opened 12 Dec

LOOT, Criterion, Piccadilly (WHI 3216). Charles Marowitz directs Joe Orton's controversial play. 8.15. Th and Sat: 6.0, 8.45

MAN OF MAGIC, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Entertaining Houdini musical which suffers from lack of dramatic tension. 7.45 (ends 10.20). W Mat: 3.0 (ends 5.35). Sat: 5.30 (ends 8.5); 8.30 (ends 11.5)

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.20). Sat: 5.0 (ends 7.30)

THE ODD COUPLE, Queen's, Shaftesbury Avenue, W1 (REG 1166). Neil Simon's hilarious study of two husbands sharing a flat. 8.0 (ends 10.5). Th Mat: 2.30 (ends

4.35). Sat: 6.0 (ends 8.5); 8.30 (ends 10.35). Opened 12 Oct

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Anna Massey in the title-role. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May

THE RIVALS, Theatre Royal, Haymarket, SW1 (WHI 9832). Ralph Richardson and Margaret Rutherford in some stylish Sheridan. 7.45 (ends 10.15). W Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 6 Oct

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patricia Cargill have women trouble, no aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and no only that, they've been alive since 10 May 1961. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Ends 1 Jan

SPRING AND PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUL, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. With: Jon Pertwee. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

WAIT UNTIL DARK, Strand Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer involved in dope peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July

WAY OUT IN PICCADILLY, Prince of Wales, Coventry Street, W1 (WHI 8681). Authors: Ray Galton, Alan Simpson, Eric Sykes. Stars: Frankie Howerd, Cilla Black. 8.0. W, Th, Sat: 6.10, 8.45. Opened 3 Nov

REPERTORY

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 15 Dec: MUCH ADO ABOUT NOTHING. Revival of Zeffirelli's diverting, controversial production. 7.30 (ends 10.15)

F 16 Dec: **OTHELLO**. Olivier's greatest impersonation. 7.30 (ends 10.40)

Sat 17 Dec: **A FLEA IN HER EAR** by Feydeau. Prototype in-and-out-of-doors farce. 2.15 (ends 4.45); 7.30 (ends 10.0)

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 15, W 21 Dec: *u.s.* Dir: Peter Brook. 7.30 (ends 10.40)

F 16, Sat 17, T 20 Dec: **STAIRCASE** by Charles Dyer. Paul Scofield and Patrick Magee play homosexuals in a barber's shop. 7.30 (ends 9.40). Sat: 2.30 (ends 4.40)

Sat 17 Dec: BELCHER'S LUCK by David Mercer. Study of aristocratic decay with the family retainer losing all. 7.30 (ends 9.50)

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). THE BALLAD OF THE FALSE BARMAN. From M 19 Dec. 7.30. Subs: 8.0

CIRCUS ADVENTURE (for children). From W 21 Dec: 2.30

INTERNATIONAL, Mercury Theatre, Ladbroke Road, W11 (PAR 5812). HUTCHBUILDER TO HER MAJESTY. 8.30

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE MARSH KING'S DAUGHTER. Sat 17 Dec: 3.0, 5.0. Sun 18 Dec: 3.0

HANS THE BELLRINGER. From M 19 Dec: 3.0

LITTLE, Garrick Yard, St Martin's Lane, WC2 (COV 0660). THE SQUARE FELLOW. Until Sun 18 Dec: 3.0

THE GAY PRINCESS. From T 20 Dec: 8.0

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). OLDE-TYME MUSIC-HALL. Until Sat 17 Dec: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS-Victorian Music-Hall. M and T: 8.0. W-Sat: 9.0

VANBRUGH, Malet Street, WC1 (LAN 7982). THE WHITE DEVIL. Until Sat 17 Dec: 2.30, 7.30

OUT OF TOWN

LEATHERHEAD THEATRE CLUB, High Street, Leatherhead, Surrey (537-2852). Until Sat 17 Dec: MRS DANE'S DEFENCE by Henry Arthur Jones. The breath of Edwardian scandal. 7.30. Sat Mat: 4.0

NOTTINGHAM PLAYHOUSE, Wellington Circus, Nottingham (0602-45671). Th 15 Dec: FILL THE STAGE WITH HAPPY HOURS by Charles Wood. Black back-stage comedy with Barbara Jefford, Alfred Burke. 7.30

F 16, Sat 17 Dec: SHE STOOPS TO CONQUER by Goldsmith. A classic English comedy with Terence Knapp as Tony Lumpkin. F: 7.30. Sat: 3.0, 8.0

OXFORD PLAYHOUSE, Beaumont Street, Oxford (0092-47133). Until Sat 17 Dec: MAX ADRIAN AS C B S. A one-man stage portrait of Shaw, compiled from Shaw's own writings by Michael Voysey. 7.45. Sat: 2.30, 8.15

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-60191). Until Sat 17 Dec: THE TEMPEST. Probably Shakespeare's last play. A tragic-comedy set on a magical island. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

PERIMETER

ASHCROFT, Fairfield Hall, Park Lane, Croydon (CRO 9291). BALLETOMIME. Sat 17 Dec: 7.30

INTIMATE, Green Lanes, Palmers Green, N13 (PAL 3798). THE SNOW QUEEN. Until Sat 17 Dec: 7.30. Th Mat: 2.30. Sat: 5.0, 8.0

RICHMOND, The Green, Richmond, Surrey (RIC 0088). A SONG AT TWILIGHT. Until Sat 17 Dec: 7.45. Sat: 5.30, 8.15

THEATRE ROYAL, Windsor, Berks (95-61107). THE AMOROUS PRAWN. Until Sat 17 Dec. Th: 2.30, 7.30. F and Sat: 8.0. Sat Mat: 4.45

BOOKS



The White Rabbit, drawn by Sir John Tenniel: he's in James Laver's *Victoriana* (Ward Lock, 30s).

BOOKS FOR CHRISTMAS

For home-makers

A SECOND SLICE by Arabella Boxer. This is undoubtedly the most lavish book published for cooks this year. Lady Arabella has chosen recipes that particularly appeal to her from "the neglected English food of the '20s and '30s, particularly the recipes of Lady Jekyll, Lady Sysonby and Nancy Shaw." She likes a sophisticated form of nursery food, which owes nothing to French or Italian influences—bland, very pleasant, likely to swing us back to such dishes as Irish Farm Broth, leek soufflé, beef stew with parsley dumplings, cheese ice. For those interested in the history of cooking, the date when each recipe was first published is given. Published by Nelson, 70s

DECORATION by David Hicks. Expert and inspiring advice about all aspects of decoration: colour schemes, atmosphere, lighting, where to place objects, where to put a light switch. Lavish photographs. Published by Leslie Frewin, 84s

COOKERY CARDS by Robert Carrier. Cheaper alternative for cooks. Handy, encouraging-looking sets of washable cards with a picture of each dish on the back; four packs for four different courses. They have been selling very fast indeed. Published by Nelson, 7s 6d

each pack Fashion

QUANT by QUANT. Mary Quant's book, amusing and invaluable for anyone who wants to glimpse the original, very young, experimental swinging London, before we all started talking about it. It is written with enough skill to stand on its own as a story. Published by Cassell

For collectors

VICTORIANA by James Laver. Manageable-sized book full of an expert's information on Victoriana: photographs, paintings, objects, furniture, posters, cards, fashion plates. Published by Ward Lock, 30s

Novels of the year

IMAGINATION DEAD IMAGINE by Samuel Beckett. Only eight pages of brilliant prose—Beckett

pruned it to this length. Perhaps the most important book of the year, and well within Christmas present range at 8s 6d. Published by Calder and Boyars

MISS MACINTOSH MY DARLING by Marguerite Young. For anyone who likes a very long read, and a good one. Miss Young's book was much discussed and criticised for its length, but it is an immensely rich, skilful, Gothic story, full of psychological insight and sometimes memorably poetic language. It should keep the right person happy through all of the 12 days of Christmas. Published by Peter Owen

BILLION DOLLAR BRAIN by Len Deighton. Glittering (modish) silver cover to look stunning on the tree wraps up a swift-moving, wide-ranging, information-packed spy story with no self-indulgence, Deighton-style. Published by Jonathan Cape, 21s

THE TIME OF THE ANGELS by Iris Murdoch. A group of people in a weird vicarage are the mouthpieces for Miss Murdoch's light, intellectual playing with the idea of spirituality. Published by Chatto and Windus, 25s

CASUALTIES OF PEACE by Edna O'Brien. Perhaps the most expressive novel of the year, though it will not do for anyone who is not prepared to be saddened and flattened. Brief story of a particular kind of woman—"Far too sensitive" in the author's words—who lives tormentedly and dies suddenly because of a mistake. Published by Jonathan Cape, 21s

THE RUSSIAN INTERPRETER by Michael Frayn. A young Englishman in Moscow. Pace, comedy, serious undertones. Published by Collins, 21s

BY GRAND CENTRAL STATION I SAT DOWN AND WEPT by Elizabeth Smart. A love story in poetic prose, entirely open-hearted, brilliantly expressed—to strike an echo in any heart not indifferent to the idea of romantic love. Published by Panther, also in a silver cover, 3s 6d

A HOUSE IN ORDER by Nigel Dennis. About a man who prefers to cultivate his greenhouse rather than become involved in war, spying; he plans for escape—but they seek him out. Told with extreme economy and restraint. Published by Weidenfeld and Nicolson, 18s

Political and literary

HAROLD NICOLSON'S DIARIES AND LETTERS, 1930-1939, edited by Nigel Nicolson. Literary book of the year. Illuminating account of the late '30s, political, intellectual, social and literary. Published by Collins, 42s

WINDS OF CHANGE by Harold Macmillan. Leisured, academic, extremely interesting insight into one key figure's view of the years 1914-1939. Published by Macmillan, 55s

For motoring enthusiasts

POWER AND GLORY by William Court. Lavish and comprehensive history of Grand Prix Motor Racing from 1906-1951. Historic photographs. Published by Macdonald, 6 gns

For golfers

SOME OF THE RULES OF GOLF illustrated by Charles Crombie. Now fashionable as well as amusing. Published by Ariel Press, 50s

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FILMS

It's Christmas-present time at the cinema—the time of year when the Rivoli, Croyngce End, which has been loyally and gleefully serving up double X-certificate programmes for 50 weeks of the year to a clamouring public which no doubt thoroughly deserves them, magically digs up copies of *Snow White and the Seven Dwarfs* and *The Wizard of Oz* to show over the vital two-week period, when they must think that, if only their seats were smaller, they could get twice as many children in.

For three- to six-year-olds. I would suggest *Thunderbirds are Go!* (U, London Pavilion, currently), a coloured, noisier and much less dull version of the TV puppet series, with some superb art work that, magnified a dozen sizes, would put Ken Adam to shame. "Can you pull a few strings for me?" asks one character of another. Intentional humour? For adults, probably. But it's cleverly done, so that children will see it as heroic dialogue while their parents are in convulsions in an adjoining seat. Super stuff, brimming over with its own expertise, to the extent of overlong pans on wonders of construction, but boasting Martian monsters of nightmare quality.

● Just try to keep five- to eight-year-olds away from *Batman* (U, Carlton, Haymarket, currently), frantic fun for them, no doubt, if moderately boring for me. It's a pity the makers play their heroes slightly for laughs, when TV has proved straight faces are twice as side-splitting. Generally not quite racy enough, and further slowed by an extraneous piece of Bat-romance, *Batman* was saved for me by Burgess Meredith, squawking splendidly as the Penguin and waltzing (or waddling?) round his fellow-villains.

● For nine- to 13-year-olds, there's *Finders Keepers* (U, Odeon, Leicester Square, currently), a simple, harmless pantomime-level musical, with the occasional laugh from Robert Morley ("For £10,000, I'd walk naked down Horse Guards Parade") and the odd catchy song from Cliff Richard and the Shadows, who try desperately to be Nice and Themselves, but have neither the ability nor the dialogue to manage it, ending up with a kind of strained camaraderie.

david quinlan

OPENING

THE FAMILY WAY (X). Hayley Mills and Hywel Bennett are north-country newly-weds, forced to honeymoon at his parents' home. Relations grow strained when the youngsters are too embarrassed by the situation to consummate their marriage. Based on the ribald play by Bill Naughton. (John Mills, Wilfred Pickles, Liz Fraser. Dir: John and Roy Boulting. Col. 114 min.) Warner, Leicester Square. GER 3423. Opens Sun 18 Dec

LES FETES GALANTES (U). An amiable parody of war, directed by René Clair. Jean-Pierre Cassel plays an adventurer caught up in a war between two Dukedoms, whose job it is to go between the lines, in an elaborate diplomatic game. Intermittently funny and shot in attractive pale colour. (Marie Dubois. Col. 90 min.) Oxford Street Cinephone. MAY 4721. Opens W 14 Dec

I DEAL IN DANGER (A). A routine, unimaginative thriller, based on an American television series. Robert Goulet has some hilarious dialogue as an American Nazi who has defected to the Germans, and is working for them as a propaganda agent. (Christine Carère. Dir: Walter E Grauman. Col. 89 min.) Rialto, Coventry Street. GER 3488. Opens Th 15 Dec

ONE POTATO, TWO POTATO (A). Well-meaning study of racial intermarriage, with Barbara Barrie, Bernie Hamilton and Richard Mulligan. A film with thoroughly honest intentions, which unfortunately degenerates into sentimentality. (Dir: Larry Peerce. 90 min.) Cameo-Poly, Upper Regent Street. LAN 1744. Opens Th 15 Dec

WEST END

BATMAN (U). Four fiendish adversaries combine to combat the deadly duo; a must for Batman fans. Some interesting art direction by Jack Martin Smith and Serge Krizman. Great fun. (Adam West, Burt Ward. Col. 105 min.) With: *The Man Called Flintstone* (U). Carlton, Haymarket. WHI 3711. Pgm: 1.30, 3.20, 7.0. Sat only: 11.15 pm. Sun: 3.20, 6.55

THE BIBLE . . . IN THE BEGINNING (U). Covers from the Creation to the story of Abraham and Isaac. John Huston's direction is uneven but the Noah sequence, in which he himself plays Noah, is quite delightful and amusing. (Michael Parks, Richard Harris. Col. Cinemas. 175 min.) Coliseum Cinemas, St Martin's Lane. TEM 3161. 2.30, 8.0. Sun: 3.30, 7.30

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. Air scenes splendid but dialogue grounded. (James Mason, Ursula Andress. Col. 155 min.) Metropole, Victoria. VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

DOCTOR ZHIVAGO (A). The long-awaited production of Boris

Pasternak's novel. Omar Sharif smoulders as Yuri Zhivago and Julie Christie is unforgettable as Lara. Good entertainment. (Col. 193 min.) Empire, Leicester Square. GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

THE EAVESDROPPER (X). Leopoldo Torre Nilsson's superb portrait of a nightmare world. A young Fascist, forced into hiding, imagines the inhabitants of his hotel are hatching a plot against the nation. (Stathis Giallelis, Janet Margolin. 99 min.) With: *The Pumpkin Eater* (X). Continentale, Tottenham Court Road. MUS 4193. Pgm: 1.25, 3.10, 7.0. Sun: 4.50, 8.55

FINDERS KEEPERS (U). Simple-minded British musical, with Cliff Richard and the Shadows racing the American army to find a lost nuclear bomb. Rather desperately gay, but with one or two good songs. (Viviane Ventura, Robert Morley. Col. 95 min.) With: *Palaces of a Queen* (U). Odeon, Leicester Square. WHI 6111. Pgm: 1.20, 4.25, 7.40. Sun: 4.25, 7.40

IS PARIS BURNING? (A). René Clément's 23-hour reconstruction of the events leading up to the liberation of Paris by the Allies at the end of the Second World War. Confused and disjointed, it fails to live up to expectations. (Orson Welles, Gert Fröbe, Leslie Caron. 165 min.) Odeon, Haymarket. WHI 2738. 2.30, 7.30. Sun: 4.30, 8.0

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon, and Laurence Olivier the Mahdi. (Ralph Richardson. Col. Cinemas. 130 min.) Casino, Old Compton Street. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40. Sun: 3.28, 5.57, 8.27

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited though rather inadequate Liza. Great vitality but played just a little too safe. (Stanley Holloway. Col. 185 min.) Studio One, Oxford Street. GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

MY SISTER, MY LOVE (X). A nobleman and his sister become drawn to each other. Vilgot Sjöman's direction shows a fine sense of the mysticism, refinement and cruelty of the 16th century. (Jarl Kulle. 96 min.) With: *Two in Love* (U). Curzon, Curzon Street. GRO 3737. Pgm: 1.20, 3.40, 6.0, 8.30. Sat only: 11 pm. Sun: 3.15, 5.40, 8.10

NIGHT GAMES (X). A man looks back on his childhood experiences and his relationship with his mother, a rich and dissolute woman, played by Ingrid Thulin. The film conveys, magnificently, a sense of decadence and corruption. (Monica Zetterlund. 90 min.) Royalty Kingsway. HOL 8004. 2.40, 6.0, 9.20. Sun: 6.0, 9.20

PSYCHO (X). Gory, jagged shocker, full of jumpy moments. Anthony Perkins has a field day as the young psychotic with a mother fixation; Janet Leigh, Martin Balsam are two of his victims. (Vera Miles, John Gavin. 111 mins.) Plaza, Piccadilly Circus.

WHI 8944. 1.25, 3.45, 6.05, 8.35. Sat only: 11.10 pm. Sun: 3.25, 5.55, 8.25

THE RED DESERT (X). Antonioni's lengthy journey into the worlds of machinery and the human mind. Exciting use of colour. (Richard Harris, Monica Vitti. 116 min.) Academy Two, Oxford Street. GER 5129. 1.35, 3.55, 6.15, 8.45. Sun: 3.55, 6.15, 8.45

RETURN OF THE SEVEN (A). Yul Brynner is a tough old gun-fighter who rounds up a group of men in order to rescue some captives from an armed band. (Robert Fuller, Julian Mateos, Jordan Christopher. Col. 98 min.) Leicester Square Theatre. WHI 5252. 2.05, 4.25, 6.45, 9.05. Sat only: 11 pm. Sun: 4.25, 6.45, 9.05

ROMEO AND JULIET (U). A straightforward record of Kenneth MacMillan's ballet, featuring Fonteyn and Nureyev. Magnificent costumes and settings. (Col. 126 min.) Astoria, Charing Cross Road. GER 5385. 3.0, 8.15. Sun: 4.30, 7.45. Ends 1 Jan

THE ROUND-UP (X). An austere and visually arresting Hungarian film, set after a popular uprising against the Hapsburgs in the 19th century, in a deserted prison camp in the middle of a Hungarian plain. (94 min.) Academy One, Oxford Street. GER 2981. 2.35, 4.45, 6.55, 9.20. Sun: 4.45, 6.55, 9.20

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) Dominion, Tottenham Court Road. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THUNDERBIRDS ARE GO! (U). A spectacular sci-fi spoof based on the TV series. The Martian monsters are really imaginative creations. (Col. 94 min.) With: *Namu the Killer Whale* (U). London Pavilion, Piccadilly Circus. GER 2982. Pgm: 11.20, 12.50, 4.05, 7.25. Sun: 4.05, 7.25

THE VENETIAN AFFAIR (A). Taut, if confused, thriller about a newspaper photographer drawn in to international espionage. (Robert Vaughn. Col. 92 min.) Ritz, Leicester Square. GER 1234. 12.50, 2.56, 5.2, 7.8, 9.14. Sat only: 11.44 pm. Sun: 2.54, 5.0, 7.6, 9.12. Jacey Marble Arch. MAY 6396. 12.10, 2.8, 4.16, 6.24, 8.32. Sun: 4.52, 6.54, 8.56

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple engage in violent, utterly destructive quarrels in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton. (George Segal. 132 min.) Prince Charles, Leicester Place. GER 8181

THE WRONG BOX (U). Star-studded black comedy about the murderous efforts of Peter Cook and Dudley Moore to ensure that their uncle (Ralph Richardson) is the last surviving member in a mammoth lottery. Well worth a view. (John Mills, Michael Caine, Nanette Newman. Col. 110 min.) Columbia, Shaftesbury Avenue. REG 5414. 1.10, 3.30, 5.55, 8.20. Sat only: 11 pm. Sun: 3.30, 5.55, 8.20

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DISTRICT DIRECTORY

Baker Street Classic. 19, 28, 60.
Barking Odeon. 5.
Becontree Odeon. 35, 43.
Belmont Essoldo. 24, 45.
Brixton Classic. 18, 47.
Brixton Granada. 43.
Camberwell Grand. 4.
Camden Town Plaza. 5.
Charing X Road Jacey-Tatler. 21.
Charing X Road Cameo-Royal. 32.
Chelsea Classic. 14, 25, 31.
Chelsea Essoldo. 7, 10.
Chelsea Odeon. 5.
Croydon Classic. 16, 20.
Dalston Classic. 2, 17.
Drayton Gardens Paris-Pullman. 34.
Ealing Odeon. 5.
East Ham Granada. 55.
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Edmonton Regal. 5.
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Harringay Curzon. 40, 54.
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Highgate Odeon. 5.
Holloway Odeon. 5.
Islington Odeon. 5.
Kensal Rise Odeon. 5.
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Kingston Odeon. 9.
Muswell Hill Odeon. 5.
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Piccadilly Jacey. 50.
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Putney Globe. 46.
Queensbury Essoldo. 8, 49.
Raynes Park Rialto. 3, 13.
Southfields Plaza. 7, 24.
Stockwell Classic. 39, 56.
Stoke Newington Coliseum. 10.
Swiss Cottage Odeon. 5.
Tooting Astoria. 15, 58.
Tooting Classic. 30, 48.
Tottenham Court Rd Berkeley. 49.
Victoria Biograph. 27, 38.
Victoria Cameo. 6.
Walthamstow Granada. 5.
Wandsworth Road Granada. 53.
Waterloo Station Classic. 17, 44.
Watford Essoldo. 41.
Westbourne Grove Odeon. 5.

ADVENTURE

- 1 The Crimson Pirate (U). Burt Lancaster. Sun, seven days: Praed Street Classic
- 2 Devil Ship Pirates (U). Christopher Lee. Sun, four days: Dalston Classic
- 3 Escape from Zahrain (U). Yul Brynner. Sun, four days: Raynes Park Rialto
- 4 Hercules Unchained (U). Steve Reeves. Mon, three days: Camberwell Grand

CARTOONS

- 5 Lady and the Tramp (U). Fri, seven days: Barking Odeon, Camden Town Plaza, Chelsea Odeon, Ealing Odeon, Edmonton Regal, Hackney Pavilion, Hammersmith Odeon, Highgate Odeon, Holloway Odeon, Islington Odeon, Kensal Rise Odeon, Kilburn Grange, Muswell Hill Odeon, Park Royal Odeon, Stamford Hill Odeon, Swiss Cottage Odeon, Walthamstow Granada, Westbourne Grove Odeon. With: Ballerina (U)
- 6 Snow White and the Seven Dwarfs (U). Victoria Cameo

COMEDIES

- 7 Alfie (X). Michael Caine. Piccadilly Circus Classic. Until Sat: Chelsea Essoldo, Southfields Plaza
- 8 Battle of the Sexes (U). Peter Sellers. Until Sat: Queensbury Essoldo
- 9 Carry On Cleo (A). Kenneth

RANK RELEASE NORTH



From Fri: **BATMAN** (U). Further adventures of Batman, packed with action and gags. Adam West plays Batman and Burt Ward, his side-kick, Robin. Great fun, and even some love interest! (Burgess Meredith - above - Lee Meriwether. Dir: Leslie H Martinson. Col. 105 min.) With: **The Man Called Flintstone** (U). Ends Th 22 Dec

RANK RELEASE SOUTH



From Fri: **GEORGY GIRL** (X). A gay, vaguely directed piece about a plump, unattractive young girl who becomes embroiled in her flat-mate's problems. Lynn Redgrave - above - gives a touching, sympathetic performance. (James Mason, Alan Bates, Charlotte Rampling. Dir: Silvio Narizzano. 99 min.) With: **Rage** (X). Ends Th 22 Dec

ABC RELEASE NORTH



From Fri: **TARZAN AND THE VALLEY OF GOLD** (U). Up-to-date Tarzan formula, with plenty of action. Tarzan, gently played by Mike Henry - above - proves equally at home with wild beasts or a machine-gun. Very enjoyable. (Nancy Kovack. Dir: Robert Day. Col. 91 min.) With: **The Brides Of Fu Manchu** (U). Ends Th 22 Dec

ABC RELEASE SOUTH



From Fri: **THE WITCHES** (X). Joan Fontaine plays a missionary teacher who discovers that her own Cornish village is a nest of demonology. Efficiently nasty, but too pretentious. (Kay Walsh - above - Alec McCowen, Gwen Frangcon-Davies. Dir: Cyril Frankel. Col. 91 min.) With: **Death Is A Woman** (X). Ends Th 22 Dec

* At selected Rank North cinemas: **LADY AND THE TRAMP** (U). Christmas reissue of Disney's doggy romance. (Col. 76 min.) For cinemas playing, see District Directory.

- Williams, Sidney James. Fri, seven days: Kingston Odeon
- 10 **Heavens Above!** (A). Peter Sellers. Until Sat: Stoke Newington Coliseum. Sun, seven days: Chelsea Essoldo
 - 11 **The Knack** (X). Rita Tushingham. Until Sat: Kilburn Classic
 - 12 **Morgan, A Suitable Case for Treatment** (A). Vanessa Redgrave, David Warner. Edgware Road Gala-Royal
 - 13 **The Sandwich Man** (U). Michael Bentine. Until Sat: Raynes Park Rialto
 - 14 **Shot in the Dark** (A). Peter Sellers. Until Sat: Golders Green Ionic. Sun, seven days: Chelsea Classic. Late show Sat 11.15 pm

DRAMA

- 15 **Diary of a Chambermaid** (X). Jeanne Moreau. Until Sat: Tooting Astoria
- 16 **East of Eden** (A). James Dean. Until Sat: Croydon Classic
- 17 **Exodus** (A). Paul Newman. Until Sat: Dalston Classic, Waterloo Station Classic
- 18 **Fanny Hill** (A, London). Letitia Roman. Until Sat: Brixton Classic. With: Paris in the Raw (X)
- 19 **Frenzy** (A). Mai Zetterling. Fri 16 Dec, 11.15 pm only: Baker Street Classic
- 20 **Giant** (A). Elizabeth Taylor. Sun, seven days: Croydon Classic
- 21 **Gift** (X). Soren Stromberg, Sisse Reingaard, Charing Cross Road Jacey-Tatler
- 22 **Girl With Green Eyes** (X). Rita Tushingham. Until Sun: Hampstead Everyman
- 23 **Great Expectations** (A). John Mills, Alec Guinness. Sun, seven days: Notting Hill Classic. Late show Sat 11.15 pm
- 24 **The Hill** (X). Sean Connery. Until Sat: Belmont Essoldo. Sun, six days (not Tues): Southfields Plaza
- 25 **Hiroshima Mon Amour** (X). Emmanuele Riva. Fri 16 Dec, 11.15 pm only: Chelsea Classic
- 26 **Inside Daisy Clover** (X). Natalie Wood. Fri, seven days: Hampstead Classic. With: Never Too Late (A)
- 27 **The Lion** (A). Trevor Howard. Mon, three days: Victoria Biograph
- 28 **Look Back in Anger** (X). Richard Burton. Until Sat: Baker Street Classic. Late show Sat, 11.15 pm
- 29 **Lord of the Flies** (X). James Aubrey. Until Sat: Notting Hill Classic. Late show Sat, 11.15 pm

- 30 **The Loudest Whisper** (X). Audrey Hepburn, Shirley MacLaine. Until Sat: Tooting Classic
- 31 **Loving Couples** (X). Harriet Andersson. Until Sat: Chelsea Classic. Late show Sat, 11.15 pm
- 32 **Onibaba** (X). Jitsuko Yoshimura. Charing Cross Road Cameo-Royal
- 33 **Return to Peyton Place** (A). Jeff Chandler. Fri, seven days: Eltham Hill Gaumont
- 34 **Sarasossa Manuscript** (X). Zbigniew Cybulski. Drayton Gardens Paris-Pullman
- 35 **Saturday Night Out** (X). Heather Sears. Fri, three days: Becontree Odeon
- 36 **Suddenly, Last Summer** (X). Elizabeth Taylor. Fri, seven days: Haverstock Hill Odeon
- 37 **This Sporting Life** (X). Richard Harris. Mon, seven days: Hampstead Everyman

HORROR

- 38 **Devil Doll** (X). Lionel Barrymore. Until Sat: Victoria Biograph
- 39 **Dracula** (X). Christopher Lee. Sun, seven days: Stockwell Classic
- 40 **Godzilla v The Thing** (X). Yuriko Hoshi. Sun, four days: Harringay Curzon
- 41 **House on Haunted Hill** (X). Vincent Price. Fri, seven days: Watford Essoldo
- 42 **Masque of the Red Death** (X). Vincent Price. Until Sat: Praed Street Classic

MUSICALS

- 43 **Help!** (U). The Beatles. Mon, four days: Becontree Odeon. Mon, five days: Brixton Granada
- 44 **Jazz on a Summer's Day** (U). Anita O'Day. Sun, seven days: Waterloo Station Classic
- 45 **Seven Brides for Seven Brothers** (U). Howard Keel. Sun, six days (not Mon): Belmont Essoldo
- 46 **West Side Story** (U). Natalie Wood. Fri, seven days: Putney Globe
- 47 **Wonderful Life** (U). Cliff Richard. Sun, four days: Brixton Classic

THRILLERS

- 48 **Charade** (A). Cary Grant. Sun, seven days: Tooting Classic
- 49 **Dr No** (A). Sean Connery. Tottenham Court Road Berkeley. Sun, six days (not Mon): Queensbury Essoldo. With: From Russia With Love (A)

- 50 **Horrible Profession** (X). Dany Robin. Piccadilly Jacey. With: Do You Like Women? (X)
- 51 **Midnight Lace** (A). Doris Day. Fri, 16 Dec, 11.15 pm only: Notting Hill Classic
- 52 **No Tears for a Killer** (A). Robert Webber. Until Sat: Hackney Essoldo

WAR

- 53 **Battle of the Bulge** (A). Robert Shaw. Fri, five days (not Mon and Wed): Wandsworth Road Granada
- 54 **Dam Busters** (U). Richard Todd. Until Sat: Harringay Curzon. Sun, seven days: Golders Green Ionic
- 55 **Guns of Navarone** (U). Gregory Peck. Fri, seven days: East Ham Granada
- 56 **The Hunters** (A). Robert Mitchum. Until Sat: Stockwell Classic
- 57 **To Hell and Back** (A). Audie Murphy. Sun, seven days: Kilburn Classic
- 58 **Von Ryan's Express** (A). Frank Sinatra. Sun, six days (not Tues): Tooting Astoria

WESTERNS

- 59 **Cat Ballou** (A). Jane Fonda. Great Windmill Street Windmill
- 60 **The Man Who Shot Liberty Valance** (U). John Wayne, James Stewart. Sun, seven days: Baker Street Classic. Late show Sat 11.15 pm

PRE-RELEASE

- 61 **Venetian Affair** (A). Robert Vaughn. Fri, seven days: Edgware Road ABC, Fulham Road ABC. With: The Dangerous Days of Kiowa Jones (A).

FILMS IN FLIGHT

AIR FRANCE. To New York. Until 13 Dec: Angeliq. From 14 Dec: Le Gendarme de Saint-Tropez. To Los Angeles and Montreal. Until 13 Dec: The Singing Nun. From 14 Dec: Angeliq. To Washington. Until 13 Dec: Assault on a Queen. From 14 Dec: The Singing Nun
PAN-AM. Until 31 Dec. Eastbound: Texas Across the River. Westbound: The Wrong Box
TWA. All flights. Until 16 Dec: The Wrong Box. 17 Dec-20 Dec: Texas Across the River.

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MUSIC

WILL THE ROYAL BALLET soon have two *Romeo and Juliets* in its repertory? It seems that one of the projects planned for the centenary of the death of Berlioz in 1869 is a ballet using the complete score of his *Romeo and Juliet*—complete with solo singers, chorus and the required battery of brass. The man behind this idea is conductor Colin Davis, who already has Sir David Webster and Lord Drogheda interested in the proposal. But if it's performed at Covent Garden by the Royal Ballet, what odds on a title change from a company that already has *Romeo and Juliet* to the Prokofiev score? If it's done by their touring company the immensity of it would mean it could be performed only when the company is at Covent Garden. And Davis would insist on nothing less than a full-length ballet.



When he's not conducting avant-garde music—as on 16 December, when he will conduct the Macnaghten Concert at Hampstead Town Hall—John Perras (left) heads for the racing circuits, where he indulges in his passion for racing cars. Greek-born, now a naturalised American, Perras is no less adept at skin diving and something of a chef into the bargain. Although his concert on the 16th will include works by Ives, Babbitt, Varese and Downie, he is just as much at home with composers of the Baroque period.

Malcolm Williamson is a devotee of the big tune, and in his fifth opera, *The Violins of Saint-Jacques* (premiered at Sadler's Wells on 29 November), they are there in abundance. No sooner are we in the jungle scene of the first act than we get the beautiful trio *I have another tune to show you* (à la Ivor Novello) for Patricia Kern (Josephine), David Bowman (Marcel) and David Hillman (Sosthène), followed by Berthe's equally attractive aria *Each afternoon*; never have I heard soprano April Cantelo sound richer, sweeter, warmer. Josephine's pleading aria *Let me, one day return* and Berthe and Sosthène's *How strong you are!* are profoundly moving in a sentimental Puccini-Massenet sort of way, although one would have liked slightly more contrast to the sweetness.

There's no greater champion of the deafening, screeching sound-collage than American composer John Cage, in London last week with the Merce Cunningham Company. Radio signals, geiger-counter bleeps and shrieks from the ether are the dominating features of his music. Now he is busy on his latest composition... Atlas Borelias with the Ten Thunderclaps from Finnegan's Wake for Orchestra, Chorus and String Sextet. Sounds fascinating. Whether the sound will be bearable is another thing.

CLASSICAL RECORDS

Handel: Messiah (Philips: AL 3584-6 mono). Not the sort of performance most of us have probably grown up with, but the one I'd like to grow old with. There is a clarity and simplicity about this interpretation that puts more ponderous versions—with their masses of voices and huge orchestras—out of court. Colin Davis uses a London Symphony Orchestra with only 40 members (including baroque chamber organ and harpsichord) and a choir of 40 voices. One has merely to play the opening of *Rejoice Greatly* to realise the almost heady lightness inherent in an often laboured aria. On the purely emotional and aural level, a great work is revealed in

new splendour. It's rather like cleaning St Paul's.

Poulenc/Harsanyi: *Children's Stories* (HMV: ALP 2286 mono). The sleeve note tells me a lot about the narrator, Peter Ustinov, and even more about the conductor, George Pretre. It does not, however, tell me a thing about the creation of *The Story of Babar* and why Poulenc wrote music for it; or about *The Little Tailor* and its composer, Tibor Harsanyi. However, the familiar Ustinov voice works soothing wonders and words and music are tactfully drawn together.

Noël Coward: *Songs* (Decca: SKL 6255 stereo). Now here's a bit of camp for Christmas, if you

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 15 Dec: Royal Philharmonic Orchestra. Conductor: Paul Schmitz. Soloist: Alexander Jenner, piano. 8.0
F 16 Dec: London Symphony Orchestra and Chorus. Chelsea Opera Group Chorus. Conductor: Colin Davis. Soloists: Evelyn Lear, soprano, Anna Reynolds, contralto, Ronald Dowd, tenor.
Sun 18 Dec: Goldsmith's Choral Union. Conductor: Frederick Haggis. 3.0 and 7.30
M 19 Dec: Hallé Orchestra. Conductor: Sir John Barbirolli. Soloist: Janet Baker, contralto. 8.0
T 20 Dec: London Philharmonic Orchestra, and Choir. Conductor: Sir Adrian Boult.
ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 6371). F 16, Sat 17, M 19 Dec: The Royal Choral Society Concert. Soloist: John Birch, organ. 7.30. Sat Mat: 2.30
COMMONWEALTH INSTITUTE, Kensington High Street, W8. Th 15 Dec-F 17 Dec. Bethlehem Blues. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (CO 1066). Th 15, M 19 Dec: *BENVENUTO CELLINI*, Berlioz (in French). Conductor: Pritchard
F 16, T 20 Dec: *tosca*, Puccini (in Italian). Conductor: Downes. Principals: Collier, Turp, Gobbi. 7.30
SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 15 Dec: *THE VIOLINS OF SAINT-JACQUES*, Williamson. Conductor: Tausky. 7.30
F 16, W 21 Dec: *THE THIEVING MAGPIE*, Rossini. Conductor: Balkwill. 7.30
Sat 17, T 20 Dec: *BLUEBEARD*, Offenbach. Conductor: Barker. 7.30

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (CO 1066). Sat 17 Dec: *THE SLEEPING BEAUTY*, Tchaikovsky. Petipa. Conductor: Lawrence. Principals: Page, Gable. 2.15. Conductor: Lanchbery. Principals: Beriosov, MacLeary. 7.30
W 21 Dec: *CINDERELLA*, Prokofiev/Ashton. Conductor: Lanchbery. Principals: Fonteyn, MacLeary. 7.30

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 214). Th 15 Dec: Sam and Delores Howard, two pianos. 7.0
F 16 Dec: Detlef Kraus, piano. 7.30
Sun 18 Dec: Detlef Kraus, piano. 3.0
M 19 Dec: Mikulas Grosz, violin, Tasso Janopoulos, piano. 7.30
CONWAY HALL, Red Lion Square, WC1 (CHA 803). Sun 18 Dec: Amici String Quartet. Soloist: Bernard Richards, cello. 6.30

JAZZ/POPULAR

COUNTY HALL, Westminster. F 16 Dec: The Barons Knights
TILES, Oxford Street. F 16 Dec: Gino Washington Ram Jam Band
RAM JAM CLUB, Brixton. F 16 Dec: Chris Farlowe
MANOR HOUSE BLUES CLUB, Manor House. F 16 Dec: The Alan Price Set
ROYAL FESTIVAL HALL, South Bank. Sat 17 Dec: Theodore Bikel. 8 pm
JAZZ SHOWS, Jazz Club, 100 Oxford Street. Sat 17 and W 21 Dec: Alex Welsh.
SAVILLE THEATRE, Shaftesbury Avenue. Sun 18 Dec: Gino Washington Ram Jam Band. 8.30 pm

like, Joan Sutherland abandoning Lucia's bloodstained wedding dress for the pretty-pretty crinolines of Noël Coward's more sentimental pieces. Even on this level Coward's songs need much clearer articulation; and Miss Sutherland's voice continually seems to be demanding something more substantial.

Christmas Carols (Music for Pleasure: Mono 1104). If, like me, you can only bear to hear carols between 24 December and 26 December, you will justifiably resent those high-priced recitals by Great Ladies of the Operatic Stage who make *Silent Night* sound like the fall of Valhalla. Instead, try this sweet disc, sung by fresh-voiced Guildford choirboys.

roger baker

RICK DANE ON DISCS



The Cream - I Feel Free (Reaction). Original, and different to anything else happening recordwise. An uptempo belter, with harmony vocals by Jack Bruce and Eric Clapton. Vocal goes through various stages of Orbison, Butterfield Blues Band and Beach Boys. Outstanding Clapton guitar break shows the quality of his work and will certainly please his many followers. Great to dance to and will have a wider appeal than *Wrapping Paper*.

The Misunderstood - I can Take You to the Sun (Fontana). The Misunderstood are an exciting new group from the USA. With their first release they have an interesting sound going for them. I'm loath to call their music psychedelic, but rather sounds that are four-dimensional - an ability to create visual images in the minds of listeners. *Sun* is a development of intricate musical moods and could create a whole new trend of pop thought.

The Temptations - (I Know) I'm Losing You (Tamla Motown). Mediocre Motown, this disc will be played in discotheques and at Christmas parties, but won't have the usual Tamla chart domination. Hard-driving, and quite pleasing soul material, it is the type of record that moves up to the middle of the charts and after a brief pause drops right out of sight. The cliché lyrics are almost inaudible so they will not be a decisive factor.

ALBUM SPOTLIGHT: Billy Preston - Wildest Organ in Town - (Capitol: Mono). For pure rhythm and blues organ sounds Billy Preston can't be beaten. Swinging album with a free-wheeling sound that never stops. Outstanding tracks are *Ain't Got No Time To Play*, *In The Midnight Hour*, both with a big time beat - and a slow, blues rendition of one of his compositions, *Free Funk*.

DISCOTHEQUE TEN

- 1 You Keep Me Hangin' On - Supremes
- 2 Sunshine Superman - Donovan
- 3 I'm Ready for Love - Martha and the Vandellas
- 4 Gimme Some Loving - Spencer Davis
- 5 What Becomes of the Broken-Hearted? - Jimmy Ruffin
- 6 I Need Love - Little Richard
- 7 Heaven Must Have Sent You - Elgins
- 8 Hit and Run - Rose Battiste
- 9 Slipping Around - Art Freeman
- 10 Fa-Fa-Fa-Fa-Fa (Sad Song) - Otis Reading

GALLERIES

In spite of rather lightly passing off earlier the chances of people buying pictures as presents for others, I can still recommend several more current shows which make good hunting grounds. But mark! Unless privately approached, I would never begin to suggest bargain buys. There are too many private factors in buying a work and in any case art (for artists) is not a haggling matter.

I fondly remember the splendid reply of a gentleman (Indian I believe) who, when interviewed by a BBC reporter as to whether he had bought a bargain, replied with calm wisdom: "I have bought what I want. Whether it is a bargain remains to be seen!"

Next door to the glamorous and beautiful prints from the Galerie Maeght, Paris, at the Redfern, there is an intimate collection of small works at Roland, Browse and Delbanco from which to choose for almost any pocket. As usual, when there is a lot to see, the unusual catches the eye; a little painting by Arthur Studd, a nude drawing by Joseph Csaky and another drawing by Wyndham Lewis, dated 1936.

For drawing in particular, however, just along the same street, at Victor Waddington are the Gaudier-Brzeskas. Alan Bowness writes wisely and with restraint in the catalogue and recognises the unevenness in this too early deceased artist (at 23). Brzeska may have looked at first sight to Ezra Pound like a Greek god in a vision, but the artist



Pre-Columbian Terracotta Woman, c. AD 900-1200, at Gimpel Fils.

could certainly at times draw like one in the flesh.

Brzeska's drawing is virile, not because the line goes all over the place rapidly (though he often worked fast), but because it encompasses several things at once and with exuberance. His line is alternately and instinctively a driving outline; and then crossing the form leaves space for form to materialise between. He is in fact more expressive than many of his more-famous fellow European Expressionists, who mostly mistook drawing-like-writing as an extension of writing rather than of drawing.

keith sutton

OPENING

WOODSTOCK, 16 Woodstock Street, W1. MAY 4419. House Show. 19 Dec-14 Jan. M-F 10-6, Sat 10-1

PABLO FORNES, Don Quixote Gallery, 4 Seymour Place, W1. 262-9111. First London show of Spanish painter. 15 Dec-10 Jan. M-F 10-1, 2-7, Sat 10-1

CURRENT

AXIOM, 79 Duke Street, Grosvenor Square, W1. HYD 6646. Small works. Until 31 Dec. M-F 10-6, Sat 10-1

LUCIO FONTANA, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811. Paintings. Until mid-Jan. M-F 10-5.30, Sat 10-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Primitive works including Cycladic, pre-Columbian, Southern Arabian, and Eskimo art. Until 21 Jan. M-F 10-5.45, Sat 10-1

HAMILTON, 8 St George Street, W1. HYD 3196. Hamilton Artists '66-'67. Until 14 Jan. M-F 10-6, Sat 10-1

HEIM GALLERY, 59 Jermyn Street, SW1. HYD 0688. Winter exhibition: major Spanish works. Until 21 Dec. M-F 10-5, Sat 10-1

ICA, 17-18 Dover Street, W1. GRO 6186. Selections from the Ascher Award. Until 7 Jan. M-F 10-6, Sat 10-1

KANDINSKY, Marlborough Fine

Arts, 39 Old Bond Street, W1. MAY 5161. Paintings. Until 15 Jan. M-F 10-5. Sat 10-12

KASMIN, 118 New Bond Street, W1. MAY 2821. Indian Miniatures. Until 31 Dec. M-F 10-5.30, Sat 10-1

L S LOWRY, Tate, Millbank, SW1. TAT 4444. Retrospective Until 15 Jan. M-Sat 10-5, Sun 2-6, T and Th 10-8

L S LOWRY, Crane Kalman, 178 Brompton Road, SW3. KNI 7566. Homage to L S Lowry. Until Jan. M-F 10-7, Sat 10-4

MARLBOROUGH NEW LONDON, 17-18 Old Bond Street, W1. MAY 5161. New Marlborough Prints. Until 13 Jan. M-F 10-5, Sat 10-12

CLAES OLDENBURG, Robert Fraser, 69 Duke Street, W1. MAY 7196. Objects. Until 31 Dec. M-F 10-6, Sat 11-1

PICASSO, Brook Street Gallery, 24 Brook Street, W1. HYD 1550. Sixty years of graphic work. Until 27 Jan. M-F 10-6, Sat 10-1

REDFERN, 20 Cork Street, W1. REG 1732 Works from the Gallery Maeght. Until 10 Jan. M-F 10-6, Sat 10-1

ROWAN, 25a Lowndes Street, SW1. BEL 3490. Gallery Group. Until 29 Dec. M-F 10-6, Sat 10-1

CECIL STEVENSON AND KATHLEEN GOTHRIE, Drian, 5/7 Porchester Place, W2. PAD 9473. Until 23 Dec. Daily 10-6

TAKIS, Indica, Masons Yard, St James, SW1. WHI 1424. Magnetic Sculpture and White Signals 1966. Until 31 Dec. M-F 10-7, Sat 10-5.30

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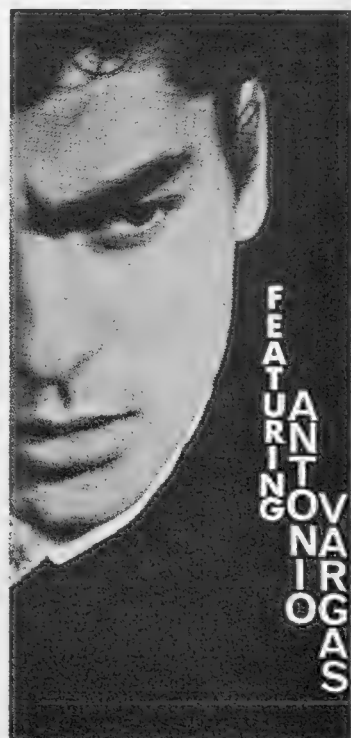
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GOOD EATING

Times being what they are, with the onrush of tinselled *bonhomie* and Christmas spirit, I would have expected restaurants, owners, managers, waiters more eager to please nowadays than ever. Though it's always possible that I have just that kind of face, and friends to match, I was nattering the other day to an old chum and we found, on comparing notes, that almost every class of restaurant is faltering, perfection-wise. The following are typical incidents in our recent experiences:

On a particularly cold and blustery day, the manager got a waiter to open some small windows for ventilation. After five minutes of freeze the swinging lamps and I had cooled enough, and, not noticing a flurry of discarded jackets and sweaters around me, I asked if the windows could be closed again. It took three more shivering appeals, including a roughish word with the manageress, before this was done. My friend grew tired of having to ask for fresh supplies of butter every 10 minutes. Why not bring us half a pound, he queried? Not unreasonable, for the bill was likely to total £7 in a very swish fish restaurant. His impertinence was rewarded with a sneer.

Wine trouble

The same friend took a lady to lunch at a West End steak house. Bring us the wine, he instructed, with the first course. Unco-operative waiter was more concerned to harry them into having unwanted vegetables (they didn't succumb), with the result that they couldn't even get the wine waiter before the first course, and the wine itself arrived when they were half-

way through their steaks.

I suppose any waiter can be allowed to forget to bring French bread until he's asked for it. But no waiter should leave a restaurant door open on a cold winter's day because he has just seen a customer's car draw up nearby, and reckons that some time within the next 10 minutes a favoured client will enter.

My friend was tormented throughout one lunch at a very posh place indeed by the all-too audible mutterings and complaints of the head waiter: "I don't know what's the matter with the customers today," he was going on. "All of them—soup and omelettes. How am I supposed to live from that?"

Coffee chaos

I winced at the coffee in Soho, and asked the waiter if there was none fresher. This was made fresh this morning, he pointed out. I indicated that at 2 pm that wasn't much good. "Well, I only work in the front," he explained. I never got any fresher coffee.

Six restaurants were involved in the above incidents, and I will grant that it could be unfair to brand the places utterly, on the basis of what is recorded here. ● I hear some jolly good news from the Ecu—where the service is always good! René Joulia, Normandy-born trolley chef, who has been in Jermyn Street for some 35 years, had a heart attack a couple of months ago. Now fully recovered, he is back behind his steaming wagon-load again.

He is a charmer among trolley chefs—and they are a pretty genial bunch, I can tell you. Joy, not to say girth, is once more unconfined.

arthur pottersman

London—his restaurant is certainly a marvellous oasis in the deserts that surround and occupy the Edgware Road. Two minor points: the French music occasionally goes a bit too loud for comfortable conversation; and these wintry days, some long curtains would help to exclude the wind that whistles through the large window. Otherwise, a fine £3 10s worth. No credit cards

MOULIN D'OR, 27 Romilly Street, W1 (GER 2263, 9973). Open every day of the week for lunch 12 to 3 (last orders at 3 pm!) and dinner from 6 to 11.45 pm (last orders). A very old-established family firm, still run by brothers Ernest and George Stone. The Stone boys are still in daily attendance, and I dare say that helps to account for high qualities of food and service. Soups and *hors d'oeuvres* proved fine, with an interestingly light *bisque d'homard*. Among the main courses, the *coq au vin* has been approved. As for the sweets, the *tarte* (apples) implies a fairly plentiful and high-quality supply of goodies. Coffee, strong, black, and drinkable. Especially praise-worthy: the *carafe* wine, one of

LONDON CHOICE

A L'ECU DE FRANCE, international with French emphasis, 111 Jermyn Street, SW1 (WHI 2837). Mon-Sat: 12.30-2.30 (lunch) and 6.30-11.30 (dinner). Very luxurious. Bill for two: £6. CREDIT CARDS: Eurocard, American Express

ANTOINE'S, French, 40 Charlotte Street, W1 (MUS 2817). Open Sun-Fri; closed Sat from 1-2.30 pm and 6-11 pm. Average bill for two, about £5. CREDIT CARDS: Diners

BARON OF BEEF, English, Gutter Lane, Gresham Street, EC2 (MON 6961). Mon-Fri 12-3, 5-9.30 (last orders, but licensed to 11). Bill for two £5 plus. No credit cards; private accounts arranged

BOULESTIN, French, 25 Southampton Street, WC2 (TEM 7061). Mon-Fri: 12.30-1.45 pm and 6-10.15 pm. Average bill for two £6-£7. CREDIT CARDS: Diners

EMPRESS, international with French emphasis, 15 Berkeley Street, W1 (MAY 6126). Sun-Fri 12.30-3 and 6.30-2 am. Average bill for two £7. CREDIT CARDS: Eurocard, American Express

LA COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4100, 6875). Open every day from 1-2 pm and 6 (Sundays 6.30) to 11.30 pm. Expect to pay about £4 for two. No credit cards

PARKES, International, 4 Beauchamp Place, SW3 (KEN 139). Dinner only 7.30-11.30 pm. £3 for a four-course *table d'hôte* meal. You must book well in advance. No credit cards

RULE'S, English, Maiden Lane, WC2 (TEM 5314). Mon-Sat 12.5-3 pm and 6-11.20 pm (Sat 11), 1st orders 10.30. The steak and kidney pie is justly famous. Bill for two, from £2 to £4. No credit cards

VEERASWAMY'S, Indian, 39 Regent Street, W1 (REG 1401/3). Dinner 6-12 pm (Sunday 7-11.30 pm). Set lunch 18s 6d; set dinner 21s. CREDIT CARDS: Diners, American Express, Eurocard

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Enjoy the warm service and superb wine. Average bill for two £6. CREDIT CARDS: Diners, American Express

the best guinea's worth anywhere in town. Strong clientèle of newspaper journalists. Nonetheless, just the place, I fancy, for publishers and others to intrigue in real secrecy. They add on 10 per cent for service, which I don't mind here. That's why average bill for two will top £5. CREDIT CARDS: Diners, American Express, Barclay

LA SCALA D'ORO, 23 Kings Road, SW1 (SLO 1014). Open Monday to Saturday for lunch from 12 to 2.30, or 2.45 for last orders, and dinner from 6 to 11.45 pm (last orders). An elegant lady friend and I were very pleased with this discreet little place, just opposite Peter Jones and down a flight of stairs. Comfort, service excellent—with particular attention at every table, we noted, from Luigi himself, who runs it. The stuffed tomatoes really were, and tasty; *pasta* up to reasonable standard; main dishes—we had chicken and veal between us—excellent; sweets also very good. Coffee should probably be made anew just a bit more often. *Carafe* wine: excellent. Good value all round, in fact, with average bill for two coming towards the £4 5s mark. CREDIT CARDS: Diners, American Express

AROUND TOWN

THE SINGING CHEF, 41 Connaught Street, W2 (AMB 5945). Open for dinner only from Monday to Saturday from 7 pm to 11 pm for last orders. I cannot guide you too precisely through the menu here, for Ken changes it week by week. But I can tell you that for all the unprepossessing exterior and bistro-ish interior, this has a very high quality of cooking indeed. I gather that Ken and his wife spent two years travelling and studying *cuisine* in France. The expertise shows. The soup, commented my taster the other evening, was a real soup. Steak, and sauces, highly enjoyable. Vegetables, including that tricky one, *ratatouille*, very good. Sweets: yes, sir. *Carafe* wine: fine. I leave the coffee until last because blushing I must confess to quaffing no fewer than five cups of the most potable coffee I have had in months. That includes the last one, which came by error—the truly charming, fawn-like waitress misheard my request for "a copy of the bill!" Ken is probably the friendliest chef in

THE WEEK

Princess Margaretha and her husband, Mr John Ambler, were at a charity jewellery auction. . . just one of the events in *London Life's Week!*



Count William de Belleruche takes the Duchess of St Albans on a tour of the exhibition of his paintings held at the Upper Grosvenor Galleries.



Following the bidding at the Aspreys jewellery auction, in aid of Oxfam and the National Association of Youth Clubs . . . Princess Margaretha and her husband, Mr John Ambler. Among the items auctioned: jewellery, silver, watches and clocks.



Above: Side by side at the tables of Skindles Sporting Club, at Skindles Hotel in Maidenhead. Adam Faith and Norma Perryman. The occasion: a party to celebrate the opening of the club.



Left: A kiss hit from composer Mitch Murray for his new bride, Pigalle dancer Grazina Frame, at the reception given for them by Al Burnett at the Society restaurant.

Right: Knight in shining armour for the opening of a new public house in the Old Brompton Road. Name of the pub: The Tournament.



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NEGRESCO (MAY 5374), 23 Brook Street. Nighterie: 7.30 pm-3 am. No entrance or membership fee. Five-course meal 35s. Music, dancing and cabaret with Ronnie Ross, Art Fairbank, Johnny Hawksworth
PIGALLE (REG 6423), 190 Piccadilly. 7.30 pm-3.30 am. No membership or entrance fees. Floor show. Currently: Chan Canasta. Mon-Sat: Dinner, dance and show 5.15 6d plus wine. Mon-Fri: Supper, dance

DINNER & DANCE

BEACHCOMBER (MAY 7777), Berkeley Street. 5.30 pm-1 am. No entrance charge to bar. Dinner, min 30s. Wines 21s-£3. Three bands

CANDLELIGHT CLUB (GRO 5753), 3 Green Street, Grosvenor Square. Mon-Fri 8.30 pm-4 am. Closed Sat. Sun: 8.30 pm-3.30 am. A la carte dinner 79s 6d, plus wine. Discotheque. Dancing to piano

CHINA GARDEN (GER 6500 and 8189), 66 Brewer Street. 6 pm-1 am. Closed Sun. A la carte dinner approx 30s, plus wine. Cover charge for dancing. Dancing to records from 7.30 pm-1 am

DORCHESTER (MAY 8888), Park Lane. 8.30 pm-1.30 am. Closed Sun. About £4-£5, including wine. Dancing to New Dorchester Music with Albert Marland. Service charge. The Grill Room: 6.30 pm-

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BLAISE'S (KEN 6228), 121 Queen's Gate. 9 pm-2.30 am. Membership 2 gns. Entrance fee. A la carte from 17s 6d. Different live group every night

CHI CHI OF ST JAMES (TRA 3728), 25 Ryder Street, off St James. Bar 6.30 pm-3 am, dancing 8 pm-2 am. After-theatre dinner to 2 am. Live groups and records

CHALET SUISSE (MUS 0036 and LAN 3626), 74 Charlotte Street. 8 pm-2 am. Membership 15s. Entrance fee. Dinner about £1. Resident trio. Gaming

DOLLY'S (GRO 5927), 57 Jermyn Street. 10.30 pm-4 am. Closed Sun. Membership 5 gns. Cover charge. Grills

EARL'S CAVE (FRO 1999), 97 Earls Court Road. 8 pm until late.

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CHARLIE CHESTER CASINO (GER 7045), Archer Street. Open 24 hours. Life membership 2 gns. Blackjack, Las Vegas dice and roulette. Licensed night club

CROCKFORD'S (930-2721), 16 Carlton House Terrace. Membership 8 gns. Bridge from 2.30 pm, gaming from 5 pm. Chemin de fer, roulette, blackjack, baccarat. Restaurant and bar

CURZON HOUSE (HYD 3581), 20-23 Curzon Street. 8 pm until play ends. Membership 10 gns. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette, baccarat, dice. Restaurant and bar

GOLDEN NUGGET (REG 6211), 32 Shaftesbury Avenue. 2 pm until last member leaves. Membership

and show 30s. Two orchestras
RICKY RENEE'S (COV 0735), 24/26 Russell Street. 10 pm-4 am. Cabaret 1 am, with Ricky Renée, Teddy Green, Melvyn Hayes, Maria Charles, Anne Hamilton. Extensive menu, table d'hôte 37s 6d. Dancing to trio

SAVOY RESTAURANT (TEM 4343), Strand. 8 pm-2 am. Cabaret at midnight. Until Sun: Susan Lane, Mol Odor Trio. From Mon: Kenneth McKellar. Dinner, dance and cabaret 52s 6d. Dancing to Ian Stewart and his Sextet, Francisco Chavez's Latin-American Rhythm

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. Restaurant 8.15 pm to 1.15 am. Revue 9.30 pm. Cabaret 11 pm. Currently: Frank Ifield. Dinner, dance and show Mon-Fri 59s 6d. Sat: 65s, plus coffee and drinks

midnight. Service charge

LA DOLCE VITA (GER 2774), 10 Frith Street. 6 pm-1.30 am. (Sun until 12.30 am.) Dinner 15s 6d min. Dinner-dancing 32s 6d

FIFTY-FIVE BAR AND RESTAURANT (GRO 1168 and HYD 2011), 55 Jermyn Street. 5.30 pm-2 am. Closed Sun. Cover charge. Dinner about £2, plus wine. Dancing to Alan Mack and his Music
RIVER CLUB (VIC 1621), 129 Grosvenor Road. 5.30 pm-2 am. Membership 8 gns. Dinner about 49s 6d. Cover charge. Casino

THE STABLE (FRO 1203), 123 Cromwell Road. 7 pm-2.30 am. Closed Sun. Cover charge. About £3 inc wine. Piano 8-10.30 pm, trio 10.30 pm-2.30 am

21 CLUB (GRO 3233), 8 Chesterfield Gardens. 7 pm-1 am. Membership 5 gns. Dinner, dancing 65s. Two bands

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FANNY'S BISTRO (MAY 6214), 51 Maddox Street. 7.30 pm-3 am. No membership. Cover charge. Minimum charge 21s. A la carte menu

SAMANTHA'S (734-5425), 3 New Burlington Street. 9 pm-3 am. Membership £1. Entrance fee. Drinks at pub prices. Grills approximately 8s. Groups. Samantha's silent movies on the patio

SCOTCH OF ST JAMES (TRA 6109), 13 Mason's Yard, Duke Street. 10 pm-4 am. Membership 5 gns. Entrance fee for guests. Grills about £1. Resident groups

21s. Blackjack, kalooki, dice, chemin de fer, poker, roulette, baccarat, pontoon. Restaurant, bar
HAMILTON CLUB (GRO 2591), 2 Hamilton Place. Open all the time. Membership 8 gns. Bridge and poker. Restaurant and bar

NEW CASANOVA (MAY 1463), 52 Grosvenor Street. Open 9.30 pm. Membership 2 gns. Backgammon, blackjack, roulette, chemin de fer
OLYMPIC CASINO (BAY 2163), 79 Queensway. 5 pm until play ends. Membership 2 gns. Baccarat, blackjack, chemin de fer, roulette, dice, poker, punto-banco, trente et quarante. Restaurant and bar

PAIR OF SHOES (HYD 1801), 21 Hertford Street. Restaurant with pianist Roy Budd from 7.30 pm. Gaming starts 10 pm. Membership (temporarily closed) 10 gns. Craps, blackjack and roulette

GILBERT AND SULLIVAN, John Adam Street, WC2. Between the river and the Strand, in that quiet area where too little of the Adam brothers' work remains. The large main bar is decorated with Gilbert and Sullivan memorabilia including models of scenes from the operas set into the walls. Vast selection of hot and cold food for lunchtime drinkers - and it's popular at this time. Also good for a pre-theatre drink and filling up the odd half-hour before catching a commuter train from Charing X.

SHAKESPEARE'S HEAD, 20 Great Marlborough Street, W1. If you're on a day off, and have been pressured into West End shopping, look in here to rest the aching feet, enjoy a snack and savour cool beer in quiet and comfort. Because it's near a main shopping stem, it's invariably filled with a quite fascinating cross-section of drinkers

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CHELSEA POTTER, Radnor Walk. Terribly popular. Very lively and amusing. Service good, but very crowded. Really a young person's place. Glass windows all round. Tables outside in fine weather

WILLIAM IV, High Street, Hampstead. Sophisticated, compact, introspective. Good service if you can battle your way to the bar. Hot snacks at lunchtime

MUSEUM TAVERN, Great Russell Street. Excellent lunch from 11.30-2.45. Pleasant place with some fine Victorian stained glass. Nice informal, warm fire at one end. Frequented by local office workers and university students. Value-for-money snacks

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London Letters

Art rescue auction

The tremendous task of restoring the works of art damaged in the Italian floods is now in progress. Most of us could surely spare a treasured possession, a piece of silver or porcelain, a painting or print, and an auction of such gifts could then be held which would profit the Italian Art and Archives Rescue Fund.

I would like to ask all my colleagues in the trade and indeed all art lovers to come forward with a gift suitable for auction. To start the ball rolling, I have pleasure in offering John Speed's Map of the World.

Sir Philip Hendy, Director of the National Gallery, has suggested that the British contribution should be in the nature of £1,000,000. **Laurence Baynton-Williams, Old Brompton Road, SW7.**

Vive L'Angleterre!

Up until now I have gone to Paris several times a year to buy my clothes over there. In the last 12 months, however, I have found that British clothes are as good as, if not better than, French clothes. The cut and line of British clothes are so great now, that there is no need to buy clothes from abroad. Nowhere else can one find such fashionable and with-it clothes for such prices. At last British fashion has caught up with the quality of the French. **Adrienne Posta, London, W1.**

Where the girls are

I read with great interest your article concerning the lack of girls for films. This made me want to cry. I, along with many other girls, could go into long discourses about the hours of endless trudging around agencies, to no avail, and to get within sneezing distance of a producer or a director seems like some impossible dream. To someone like myself, who has admittedly a limited amount of experience in the profession, the most disheartening words are "When you've done a bit more come back and see us." With everyone saying this, to do a bit more is next to impossible. **Julie Collins, Mornington Avenue, W14.**

I was more than surprised at the opinions expressed by Mr Frank (perhaps due to his

already lengthy stay in this country). Usually American producers are more responsive to the talents of our comparative unknowns. I suggest that he show - by example - to our more shortsighted British producers, a little more confidence in the obvious amount of talent in which this country abounds - so ending the ever-increasing talent drain to the States. **Rosemarie Gilbey, Dean Close, Hillingdon, Middlesex.**

I think that it is the producers who are hiding, not the girls. **Terri Borash, Queen's Gardens, W2.**



Left: Julie Collins. Right: Rosemarie Gilbey. See "Where the Girls Are."

Hazards of rugger

The interesting *Ruggernauts* (*London Life*, 26 November) made me wonder whether Oscar Wilde had ever made any witty pronouncement on the game, as he did on fox-hunting. Whether he would have appreciated it, from the spectator's point of view, is doubtful. Any forward or back when tackled seems imminently in danger of being emasculated. I can never decide whether violence in Rugby today can be equated with sexual attack, and *brío*. Whether soccer players hug and kiss on the field or not, at least their play usually follows a pattern of jersey-tugging, shoving, kicking. There must be a far greater measure

of Freudian overtones, or rather undertones, in the present game of Rugby football. **Bill Tawse, Elm Park House, Fulham Road, SW10.**

Models girls

Life for the model girls (*London Life*, 12 November) is not easy, but they can enjoy it, depending on who they are working with and what they put into it, and I don't mean experience; this depends on the man behind the camera, anyway. A great deal of superb photographic work is produced in this country and I would like, through your wonderfully different magazine, to thank good photographers and models everywhere for producing it. **Dermot Guy-Moore, Beech Tree Road, Walsall Wood.**

Time cards, please

May we hope that if we join the Common Market we will adopt some of the sensible ideas used on the Continent: in particular the use of car time cards as used in France in place of the soul and morale destroying meters which deface our streets by day and are a menace, as an obstruction to pedestrians, by night. **George Brent, Park Lane Hotel, W1.**

Shopping manners

Why can't the British Christmas shopper show a little more tolerance to his fellow being. During my annual Christmas excursion to the West End I was dumbfounded to realise the hostility and rudeness of the crowds around me. I dare not count how many times in 10 minutes I was pushed, prodded and stamped upon. How I long for the day of the shopping precinct, when one will be able to concentrate on one's shopping and therefore allay the fear of being trampled underfoot, or pierced by the sharp end of someone's parcel. **C R Everard, Sandiacre, Derbyshire.**

PUBLIC AND CRITICS

★ **Louis Kentner** invites us ordinary people to express our opinion - and I want to say quite categorically, that all critics should have to pay for their seats like the rest of us - then they might not be so uppity. They have got so blasé, so saturated, so bored with everything, that their tastes have become quite null. A diet of champagne and caviare very soon creates the necessity for porridge - the stomach is soothed by a bowl of porridge. No one is indispensable - and this applies especially to critics. Those who can, do; those who can't - criticise. **Jean Rennie, Throgmorton Avenue, EC4.**

MAKE SURE OF YOUR



NEXT WEEK

We take a last-minute look at Christmas... being an eminently practical magazine we are concentrating on facts, times and dates.

We tell you

- where you can eat out over Christmas
- where you can do your last-minute shopping
- where the carol services are
- where to give the children a breather on Boxing Day

ALSO

We take a look at the increasing sophistication of children's books and look at the men and women who illustrate them - that's a reproduction from one of them on the cover. There are more, illustrated in colour, inside.

PLUS

Christmas is a child's time, so next week

london life

looks at children and captures their expressions of delight and wonder as they look at London's lights

AND AS EVER

the sparkling columnists, the quiz, the reviews of theatre, cinema, music and art galleries, the books page the men's fashion column (as well as lots for the girls) and another portrait specially drawn for

london life

by Vasco de Lazzolo

NEXT WEEK NEXT WEEK

(Happy Christmas from *London Life*)

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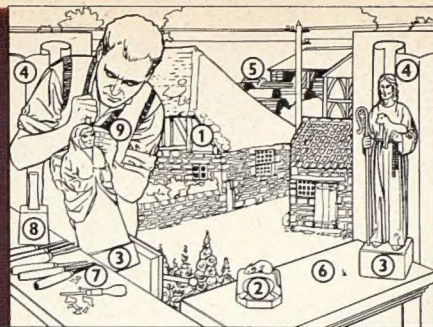
ENDPIECE: AN ASPECT OF DRAMA

IT'S all a question of art, really. And when one artist wants to know about another art, well, naturally she seeks the assistance of an expert. It happened on the set of the new Geraldine Chaplin-James

Mason film *Stranger in the House* when a strip routine was required. Doing the strip is comely Marjorie Lawrence; teaching the strip is comely Jean Raymond, wife of Paul Raymond, who runs London's

glossiest strip club. Marjorie is a member of the Royal Shakespeare Company. Complete with lace-embroidered slip and teasing feather boa, she looks slightly baffled by the whole thing.

THE WOODCARVER



NEAR THIRSK in the North Riding of Yorkshire, the gigantic figure of a white horse stands out on the hillside above Kilburn. There, in 1876, was born Robert Thompson, son of the village wheelwright. Though apprenticed to an engineer he quickly developed his inherent skill as a woodcarver and on his death in 1958, left lasting examples of his work.

Once, while carving a church beam, a fellow carver remarked that they were as poor as church mice, and from there on Thompson decided to adopt it as his trade mark to appear on everything he carved. Eventually he became known the world over as the "Mouseman."

Grandsons Robert and John Cartwright

and local craftsmen continue the Mouseman's tradition of fine carving and furniture-making in premises adjoining Robert Thompson's cottage **1**. The church mouse **2** still appears on carved figures **3**, church pews, table legs, carved overmantels or linen fold panels **4**.

Timber yards are scoured for the finest English Oak (*Quercus Robur*), which is brought to the local sawmill for converting. Logs (trunks) are sawn and carefully stacked **5** to season naturally for at least five years. Though motorised sawbenches and over-and-under planers are now used for preparatory work, the surface of the oak is still finished with an adze to give a smooth yet undulating surface **6**.

A skilled carver uses up to a hundred and fifty chisels or gouges **7** of varying forms

and sizes. The granite-hard blocks of oak are roughly chipped to shape with mallet **8** and chisel. Final and detailed shaping and smoothing, shown **9**, is worked by hand and chisel alone.

The Mouseman's workshops are open to the public each weekday from 8 a.m. to 5 p.m. (8 a.m. to 12 noon on Saturdays, and 2 p.m. to 5 p.m. on Sundays from April to October). For more information on country crafts, why not send for a list of Country Workshops compiled by the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London, S.W.19. (Please enclose 3d. stamp.)

New—*The Shell Country Alphabet* by Geoffrey Grigson; an encyclopaedia of countryside knowledge. Michael Joseph. 30/-.

Illustration: Leon Huens



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